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LEOPOLD SEYFFERT AND HIS PLACE IN AMERICAN PORTRAITURE

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WE LIVE in a contested time. Our thoughts, our emotions and our arts alike are subjected to a meticulous habit of analysis on the one hand, and on the other to the compulsions of a furiously dynamic age. Just how deeply society is stirred by these conflicting impulses it is difficult to say—certainly in the arts the conflict is disquieting, whatever its ultimate value may prove to be. The young painter devises a new mannerism based upon some instance of truth, his notion seems to him fundamental and far-reaching, he fancies that he has found a new world where all the rest will have to follow him. In the meantime "the rest" have had a similar experience, and, having discovered new worlds of their own, each finds that he too is a leader and none follow.

In all this there is direction, however. Under it there runs the pervading force of the scientific quest of our time. Here and there these partial truths coalesce, and the germ of a philosophy is born. We certainly seem to know more about the inner machinery of a work of art than was ever known before, and what knowledge we have is more widespread. One of the things that we have learned is that a work of art is a "thing itself" and not merely something that is meant to look like something else. Given this axiom, we have characteristically exploited it to its limit. We have tried abstraction, and it would appear that we have returned.

But we have returned only part of the

way: the axiom has come to stay with us. And what we are learning now is to distinguish between the painting which is a laboratory proposition, developed under a vacuum bell, and the painting which exists as a general concern of human society. It appears that we will even grow less contemptuous of "mere" illustration when illustration itself is just a little less mere. But, to that sound and fundamental conviction that a work of art is a thing itself, portrait painting offers a stiffer and more recalcitrant resistance.

The layman figures in portraiture in a double capacity. He is in it both coming and going, so to speak. He outnumbered the artist two to one as they face each other across the palette. To the layman the subject of his portrait is at least as important as the painting itself. And as far as he is concerned, if the emphasis is off the subject the emphasis is apt to be off the painting too. Whatever chance a little "abstraction" may have elsewhere along the line, in portraiture its chance is slimmer. Any move, then, that is made to keep portrait painting as experimental and alert as other forms of painting now are will be subjected to a discipline—a system of checks and balances—that no landscape or still-life art ever has to endure. Any portrait painter who can still be interesting in the present-day environment deserves our attention.

In no radical way does Leopold Seyffert experiment upon his sitters. His is straight



PORTRAIT OF M. F. STEINWAY

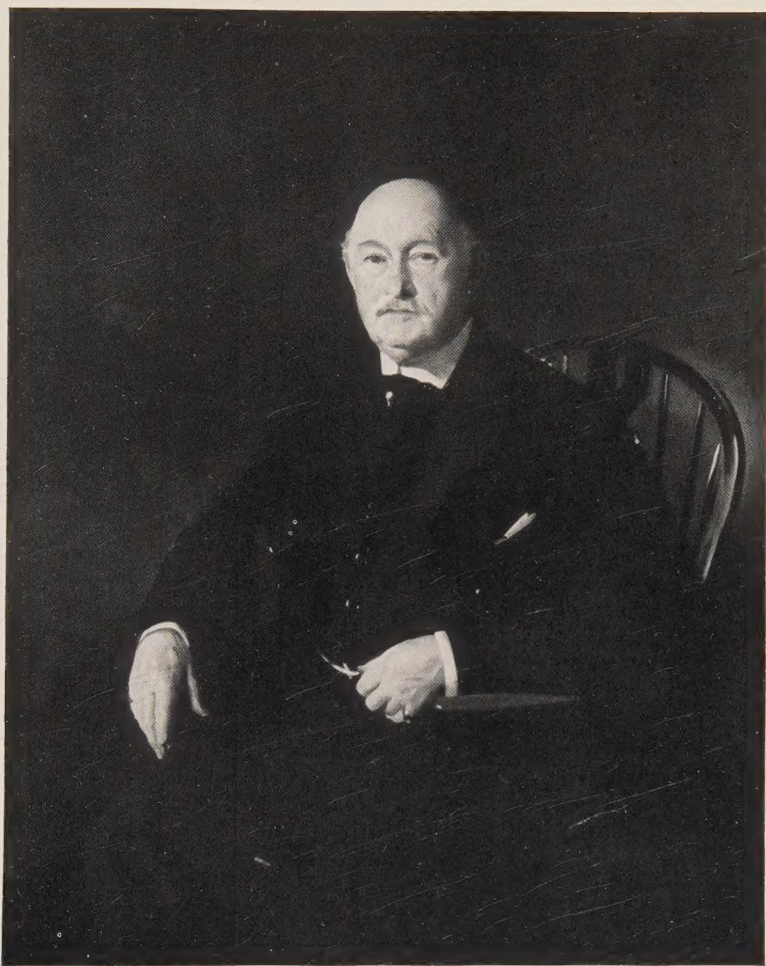
LEOPOLD SEYFFERT

portraiture in the simple and direct sense of the term, and yet his paintings hold their generally stately way in the midst of more sensational surroundings—quiet, elegant and, as a rule, compelling. He is recording his time in so far as it appears in the aspect of well-conditioned society. The temptation to speculate upon this man's place in American painting as a whole is legitimate.

American painting exhibits no broad ethnic traits. Since the last quarter of the eighteenth century it has been a piece of the art of the world as our civilization has been of the world's civilization. Time and not place gives it its characteristics. This puts

the emphasis upon individuals and not on schools. Our men are defined in terms of their differences from their fellow workers, not by their affinities with them.

The "American primitives" seem to offer something of a contradiction to this, working as they did in isolation and each operating on his own relatively small and relatively precious capital of artistic power, enriched little if at all by second-hand knowledge of European fashions in the craft. But the very conditions which give them a common character were conditions of a time rather than adherence to any group of common convictions or racial traits. They simply antedated



PORTRAIT OF WALTER JENNINGS

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the period of transatlantic traffic. When we come to Stuart, Copley and West we find them holding up their end abroad quite as actively as Sargent and Whistler did a century later, so that the writers of the histories of British art find little difficulty in referring to any of these five Americans as representatives of the British School.

Yet Stuart, to cite a single example, possessed a nationalistic ambition and came home to America to paint Washington—as we are told. In this there was a prophetic importance, for he was destined to enrich us with a long and adequate series of portrayals of the worthies of one of the most interesting

periods of our history. Without them we should be vastly poorer as a people. That consistent phalanx of typical or notable men and women looking at us from the early years of the Republic has put an entity into the national consciousness that has distinctly helped it to be a national consciousness. G. P. A. Healy did a similar service for another dramatic time. His portrait of Lincoln in the Newberry Library in Chicago is a dignified presentation of a man who will not pass this way again, and his other portraits in the same collection function in a similar way. To discuss these artists for a moment will aid our understanding of Seyffert as well.



SELF-PORTRAIT

BY

LEOPOLD SEYFFERT



KATHARINE WILLIAMS

BY

LEOPOLD SEYFFERT

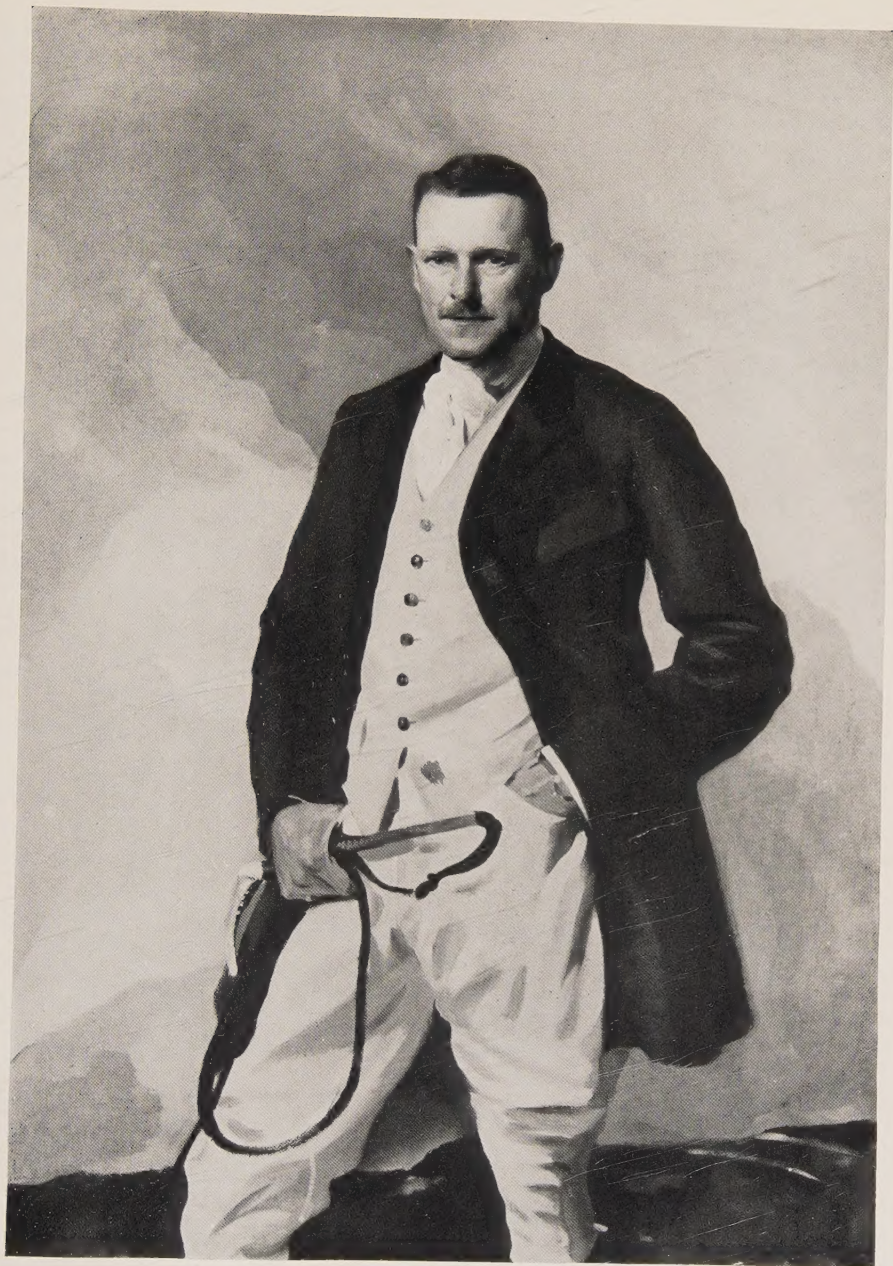
It is beside the point that the importance of Healy's portrait of Lincoln is somewhat undermined by the existence of the numerous photographs so assiduously collected and published by Miss Ida M. Tarbell. Some of these may happen to be more incisive likenesses, but the painting stands for more because it represents a conception. It becomes a portrait of a Time; it unconsciously embodies something of the standards and expectations which that time had of its outstanding figure. Only a man of more than ordinary artistic intelligence and with a superior power of perception can carry the responsibility that goes with a problem of this significance. Stuart has done it in his portraits. We are told that a good many of the First President's friends preferred the ones that Savage painted. Possibly Stuart did not precisely record the Father of his Country. If not, he seems to have done a rather bigger thing: he invented him. Intentionally or not, Stuart is the one who created that particular object of his country's veneration—in somewhat the sense that Phidias did when he built the Olympian Zeus. Few of us today would assert that democracy is always right, but it does exhibit a curious acumen in the choosing of its symbols. And Stuart's Washington and Healy's Lincoln are such symbols sanctioned by generations of popular referendum, and their importance remains a firm reality even if we are obliged to differ as to their artistic virtue.

Seyffert is doing something similar for the present generation. Granted that he is not the only American who is painting portraits today, that series of distinguished, secure and painter-like presentations with which he is enriching us, portraits of the men and women who are helping to make our time what it is, already forms a gallery that we need not be ashamed to be remembered by. His sitters include many of the most notable figures in our national life, people about whose looks the future will be curious. This may afford no direct comment on the artist, but it does afford him a glowing opportunity to which we have the right to believe he is rising handsomely. If the future is going to look to the portraiture of today for any of its symbols, the chances are that Seyffert is producing some of them.

Undoubtedly Seyffert has been alert to all

that he has seen. Not only does he show a wakeful vision in looking at his sitter; he shows a similar acuteness when he looks at Velasquez, at Sargent, at the clever Germans and at other men. In the course of his development his personal conviction has naturally come to the front. The "Old Spanish Woman" in the Metropolitan Museum shows us some of his more youthful picturesqueness and sentimentality, and there are other early works that show us that he looked at Israel's too, even though he looked at him in a way of his own. But these eclectic qualities with their attendant mannerisms have become more and more submerged in the laconic coolness with which he has confronted his later sitters. He is now concerned with his own painting and not with that of others. But it is only just to pause in passing and to note one, further fact about those earlier ways of his. The youthful imitation of older men is a legitimate symptom. It is one of the traits of that "prolonged period of infancy" which distinguishes only the higher types of life, and we find it in many of the masters of the past; indeed a powerful consciousness of how other men have gone about their work often proves to be simply a dawning consciousness of self. The knowledge of technique which comes through personal experience is apt to be the strongest factor in appreciating the technique of others and the strongest incentive for trying it on.

That Seyffert has been a self-conscious technician is an obvious fact. But, steadily, ends rather than means have come to occupy him, and steadily his technique has grown more dignified and clear. The act of painting has become a matter of course, the object of the act, the absorbing issue. Always possessed of the instincts of a decorative designer, he has applied these in an increasingly agreeable way to his manner of handling the brush. There was a time when one might have spoken of Seyffert's "marksmanship." There was a certain instantaneous quality of touch, a conspicuous sureness, which the word would fit. Perhaps it was the marksmanship of the foil rather than of the pistol, but there it was and it involved, too, an unmistakable element of gesture. This somewhat cavalier quality has mellowed into something no less sure but more sober; it suggests in his present work an environment of violins rather than of trumpets. With



WHARTON SINKLER

BY

LEOPOLD SEYFFERT

evolution the factor of beauty has come forward; his canvases are more and more sonorous as he goes on—music and not the instrument is what we hear.

Comparing Seyffert with other men who have crossed the stage of American portraiture affords some interesting leads. There is Duveneck, for example, who also was a lover of his brush and the laying on of paint. Seyffert is not the great sketcher that Duveneck was. It is to be doubted that his ambitions could ever lie in that direction. There is a clear feeling of completeness in his work—immediate completeness, to be observed even in the numbers of charcoal heads which he has made *con amore* with his friends as sitters. After looking at the impressive showing of Duvenecks in the Museum at Cincinnati one comes away with a feeling that Duveneck worked *con amore* too, but that his impulse was soon exhausted or fulfilled. With Seyffert's work one feels that the artist is not satisfied until he has brought the cargo into port. We do not find in him, on the other hand, the dull grandeur of Eakins. His color is more pleasant, his conception more decorative, and his statement more witty. He does not brood at all, as that grim giant does, on the monumental and pathetic qualities of the men and women whom he paints; he brings his sitters before us with the air of one conversing simply and soberly about them and then moving on. It is a mental attitude not identical with, but akin to that of Velasquez. Compared with Sargent, Seyffert's brushwork generally speaking is more chaste, and the emphasis, especially in his later painting, is more upon the thing done and less upon the doing.

We have expressed the view that the way to comprehend an American painter is to see how he differs from his countrymen. Applying this method, we have tried in the briefest way to indicate some of the qualities which distinguish Seyffert's work. However, to rate a man whose art is still in the making in terms of those who have achieved the security of the grave is a futile project and one in which we shall not indulge. The soundness of Seyffert's craftsmanship, the sincerity of his statement, the clarity of his vision and the opportunities which his past achievements have won for him seem to give enough assurance of his future standing for all practical purposes.

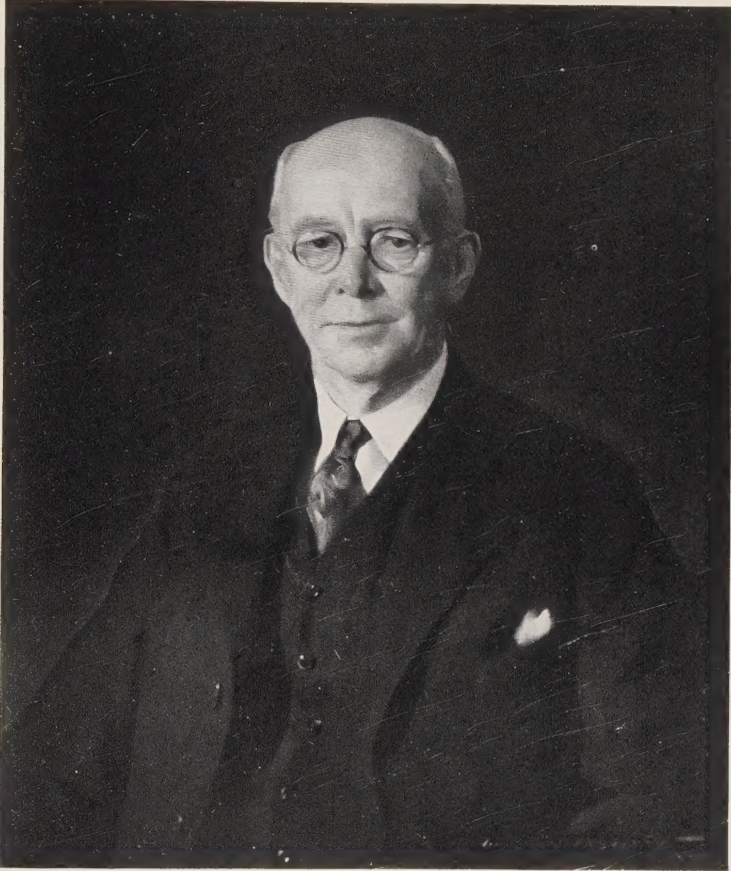
In discussing portrait painting it is the pious act to make some reference to "soul." What, then, of soul in Seyffert's work? It might be rash to raise the question whether soul is an outstanding attribute of the present time, but Kipling has fairly stated one point of view in declaring that a healthy man is about as conscious of his soul as of his liver. Seyffert's sitters usually seem either quite secure about their souls or else to have their minds upon something else. Which is merely to say again that Seyffert in his maturity is not in any sense a sentimentalist. He pays his sitter the lofty and unostentatious compliment of grave and earnest attention. Add to this his clean directness—his paintership, if you please—and you have the prime essentials of this man as an artist.

But there is a larger quality there also, and one which, thus far, we have not chosen to define. It is a matter for legitimate hesitation because it is subtle and there is always the possibility that one's ardor may lead one beyond the proven facts in the effort to trace it. We have said that he is not sentimental—that he is too much a craftsman to be that. But he does paint more than the topography of his sitter, and this in spite of the comparative austerity of his accessories. Some of his portraits of judges afford examples of what we mean. In these there is often a dignity that suggests the majesty behind the man; it gives the impression that something of the might and splendor of the law has been evoked to hold itself among the mysterious darks of the compositional forms, in the quiet and command of the silhouetted shapes made by the judicial robes against the background glooms. Technically speaking, the thing is done by means of a certain amplitude of line and a certain lofty moderation in the use of tone. Psychologically it is simply the quiet taste, the sound imagination of the painter dominating the design which he conceives for the sitter before him.

In other situations other equally fitting notes are struck. One remembers a portrait of Fritz Kreisler, the violinist. There are several of these, but in this one the musician is seen full front against a whitish wall. He wears a soft collar, a patterned necktie and a grayish suit. The picture is painted with Seyffert's laconic simplicity: every stripe of the cravat is a single unostentatious stroke and every stroke a deliberate and

complete idea as clear and as individual among its fellows as one of Kreisler's own mosaic-like violin tones. It is the high economy of craftsmanship paying tribute to

going on under the general name of modernism is of the utmost importance. The most arbitrary and the most erratic exploration will bear watching. But Seyffert's job is



PORTRAIT OF J. J. HAVERTY

LEOPOLD SEYFFERT

its like. It is as if Seyffert were defining in visual and tactile ways in this portrait of his eminent friend, the artist that he himself sets out to be.

It is this capacity for generalization, this power of seeing his sitter not merely as a subject but as an idea, that will afford Seyffert one of the strongest claims upon the future. Portraits which embody this are not only portraits; they are pictures besides.

We have noted that this is a hectic time in the arts. The experimentation which is

another kind of thing. His outstanding discoveries are to be in terms of his human materials rather than in his media. His task is to use in the new ways that his own problems and his own imagination dictate the relevant canons that his craft has found good and useful. And in his assiduous way Seyffert addresses himself to that task.

Mr. Seyffert is represented in the permanent collection of Metropolitan Museum, Corcoran Gallery of Art, Art Institute, Chicago, Carnegie Institute, Detroit Institute, etc.—ED.



THE DEFENSE OF PETROGRAD

ALEXIS DEINEKA (Russia)

MUSEUM OF THE RED ARMATA, MOSCOW

RADICAL CHANGES IN THE XVITH VENETIAN BIENNIAL

BY HELEN GERARD

THE innovations so persistently demanded for the great International Biennial Exhibition in Venice were inaugurated in no uncertain manner under the new Secretary General Sig. Antonio Maraini, of Florence, well-known sculptor and art critic.

In order to enjoy the surprises of the Italian Central Building *en bonne bouche*, and incidentally to benefit as long as possible by the morning shade of the wooded paths leading from one to another of the foreign pavilions, I first visited those nine collections, thankful all too soon that no new one had been added to claim attention in the

heat that was then defying the memory of the oldest inhabitant.

Beginning with the French show! That always dominates the entire exhibition. And this year, when the main purpose of the new management was a presentation of the highest achievements in the distinctive artistic movements of our century, what could better strike the keynote than Paul Gauguin's famous "White Horse" seen together with a comprehensive group of his best work in oil, wood carvings, some of them colored, besides a series of monotypes and several black and white prints, and

original blocks, the majority, of course, of Tahiti subjects! A collection that is still leading modern art, twenty-five years after the artist's death! Numerous enough for serious study, too, were the Matisse paintings, sculptures, pen drawings, lithographs and other prints, which I have never before seen in Italy, except in isolated examples, affording inadequate grasp of the artist's resources, both of inspiration and technique. Both of these fairly representative exhibits were to many people a revelation of high powers of perception and skill. How many artists and lay art-lovers, I wonder, had the scales fall from their eyes last summer after an honest study of the originality of these two "bizarre" Frenchman and their fellows,—professional descendants of Cézanne and Van Gogh—especially in their appreciation of values, of perspective from unusual points of view, and the vital qualities shown by the use of dissonance in color where the world is accustomed only to harmonies? And these are but a few of their discoveries which have set fire to the artistic perceptions of their century, but still shock persons reluctant to see, or admit, that this expansion has done no damage to the forms of art they love because they know them best—no more, indeed, than did the developments of the Renaissance destroy for us (happily at this distance!) the powers of the Primitives; and, probably there were minds that comprehended both at the time of those great innovations. A hundred more numbers hung in that small pavilion, work of young as well as of old conservatives, of impressionists, moderns, advance guards and extremes, including bronzes and drawings by Bourdelle, Pompon and Maillol, also by Rodin and Carpeaux, men who set the world aflame in their day and were reviled by those who failed to understand them, yet were so confident of the superiority of their ignorance. It was, in fact, a wonderfully graduated selection of work, imperishable for soundness and beauty, whether of the old days or the new, which M. Charles Masson, Curator of the Luxembourg Museum, built up to the climax of the Gauguin and Matisse exhibits. And, in my catalogue, I find nearly half of the numbers checked for special mention!

This was not the case in the German pavilion, although many things, no doubt,

deserved serious consideration. The usual display of the Bavarian artists made no new appeal to me. Groups of Corinth, Franz Marc, Nolde! Kolbe's simplified bronzes have shown more spontaneity and charm. Before the Austrian Kokoshka (not present this year) became a German exhibitor, the contrast with French refinement and technique never seemed to me so harsh as I found it, for instance, in Karl Caspar's crude and mottled violence.

Great Britain, too, sent a carefully graded collection, more generous than ever before in representation of the new movement. Dod Proctor's "Sleeping Girl" was one of the best paintings in the Exhibition—by a new contributor, too, whose merit has been recognized at Pittsburgh. This pavilion contained several of the long-asked-for groups, and from five of the most widely known masters, never before fairly represented at Venice: A. K. Lawrence, showing a mural, an Italian scene in tempera and studies for a few of his portraits; Sir William Orpen, with scenes and portraits as well as two nudes of great skill, but of a slightly forced effect, perhaps, if one might dare to say so, in the pose and still life accessories. There was forced effect, too, in Augustus John's brilliantly painted "Lady with the Violin," whereas his robust powers shone with simpler beauty in other canvases, in none more spontaneous in feeling and color than "The Gypsy." Frank Dobson's marbles and bronzes were good examples of his well-known strength of expression without detail, of a different simplicity than that of the light handling of his black and white nudes. Modern, too, and wholly different in personality, W. Reid Dick's portraits in marble and other subjects in bronze culminated, to my mind, in the rhythmic figure of a young mother in a long, finely treated drapery, holding her infant son with tenderness. None of these and other examples of good British sculpture were weakened by any futile efforts to follow in the footsteps of Epstein, who showed his "Heroic Woman" and "Head" (Nan Cordron). I can say nothing more of the best of all post-war British shows in Italy, except that the prints included some even finer items than those seen last year at Florence, from about fifty contributors.

The Soviet Russians, who absented themselves from the last Exhibition, again showed



HALL 20, WITH CASORATI'S PAINTINGS, AND FURNITURE DESIGNED BY LUISA LOVARINI



OLD HALL OF HONOR TRANSFORMED BY MARCELLO PIACENTINI, ARCHITECT, INTO SALONE DELLE FESTE; STATUES OF THE MUSES BY ERCOLE DREI; INSETS OF TWELVE MODELS OF NEW ART THEATRE SETS

the rich character of Abram Arkhapow's Russian type of impressionism, besides Koncialowsky's cosmopolitanism in Russia at Moscow and Novgorod, in Italy at Rome, Naples and Venice, and his portrait and nude. Kuntzow, a modernist of more German than French technique, expressed with feeling the pastoral life of the Caucasus and town life of the Crimea. But, standing out from much that was both banal and brutal in painting as well as subject, the most forcible and distinctly modern Russian picture was Alexis Deineka's "Defense of Petrograd," somber in tone, strong in drawing, unencumbered by any detail that could detract from the grim profile of that terrible march of armed men and women. On the whole, the Ukraina room showed the most talent, in subject selection and treatment, both of marked individuality and simplicity. The paintings of intimate home and village life had vivid color and much light and were remarkably drawn. Two groups were especially impressive: one of Georgia subjects by an artist with the difficult name of Gudiasciwili, which was strongly individual in perception, cutting line and decorative movement; and a larger series, by Nathan Altmann, which included nudes of fine and powerful line.

The Czecho-Slovakian house had only sculpture and work in black and white. Most of the three hundred numbers were the work of the Hollar Society of the Graphic Arts, representing through nearly all the black and white mediums an artistic movement in the newly constructed nation which is at present of greater promise than achievement. But something unusual of the true native feeling of the working people was expressed in a small bronze and four terra cotta figures by Karel Dvorák.

Of the beautiful Hungarian show, because it always makes me overrun my space, I will say nothing this time but that it was more interesting than ever, with the rare artistic feelings and techniques of many contributors, the mastery of many mediums by such men as Vaszary, and the delightful series by Dovák Vilmos Aba, of Somogy and its people.

The Holland exhibit, too, was not one to be passed over lightly with the bare mention of the strong, but diverse paintings by Colnot, Schelfhout, Wiegman, and Chabot,

who exemplified an "extreme expression" in his bronze "Girl."

Quite as difficult to summarize, or to omit, are the new facets of their advanced and prolific arts that the Belgians turn towards Venice every two years. The personal show of the new and individual painting of Marcel Jefferys, lately deceased, was but one of nine groups, besides many single numbers, in painting, sculpture and black and white.

The Spanish contribution was strong in the somber mystic canvases of Solana, and beautiful, in all paintings of the group by Bacarissas. The scene of Fuenteheridos, altogether Spanish, was rich and secure in feeling, drawing, color and the composition of so much verdure, architecture and chiaroscuro. But—even after seeing the good representation of such regular exhibitors as Sotomayor, Benlliure, Valentin De Zubiaurre, as well as the fine treatment of light and color by Gabriel Morcillo, and the sculpture of José Clarà, Santiago Bonome and a few others—one acquainted with the achievement of the Spanish artists wondered why so little of it seems to go to Venice.

The Italian Building proclaimed the new administration at the entrance. Gone were Chini's fine rotunda decorations under the whiteness of Ponti's "architectonic conception," a setting for Rubino's fine heroic Victory. There, too, inviting comfortable contemplation, was the first group of the new artistic furniture displays. There was nothing of former days, either, in the vast central Hall of Honor to which were always assigned the largest or most highly esteemed pictures and sculptures (inferior things petering out in the badly lighted recesses of the dais, now a stage, at the farther end).

Beyond that, one came upon more strikingly modern and fitting architectural conceptions in Brenno Del Giudici's restful *terrazza* and *caffé*, in his furniture (the best of the strictly new), in the glassware designed by the sculptor and Councillor on the "reform" Board, Napoleone Martinuzzi, and in the spirited decorations in mosaics, designed by Guido Cadorin.

But that old Hall of Honor! Dedicated to new service (for which it was re-named the *Salone delle feste*), transformed by Marcello Piacentini (another of this year's Councillors), foremost, perhaps, of all Italian

architects, as creator of the New Costanzi Theatre of Rome, the great war monument at Bolzano and much other distinguished work. In his "architectural whole of pure and nude volume" four small statues of the Muses by Ercole Drei stood on tables against the walls, flanked by classic greenery. The lofty expanses of white wall presented spare and baffling glimmers of oblong plates of glass, surmounted by classic masques in stucco, which only complicated the first impression that a tender-hearted management had provided an aquarium to relieve the strain of looking at the multiplied manifestations of modern art. How grateful such entertainment would have been, for instance, on leaving Room 40 of the audacious extremism of the cosmopolitan group calling itself the Parisian School!

No, not an aquarium. But still a startling innovation in an exhibition of the fine arts. Twelve little holes in the wall contained models of new art theatre stages, designed by six Italians and six foreigners, all well known, and the representation would have been larger, had all invitations to exhibit been accepted. Two small halls were devoted, respectively, to indefatigable leaders of that movement in Italy, Bragaglia of the *Teatro degli Indipendenti* and Marinetti of the *Teatro Futurista*. A fourth room contained theatre figurines and sketches, furniture and stuffs, besides Felice Casorati's "statue of musical subjects" for the private theatre of the art-patron and collector Sig. Gualino, and in addition, Arturo Martini's bas-relief Orpheus. Incomplete though this exhibition was through lack of cooperation even visitors who were most opposed to it in that place could hardly fail, if at all interested in the theatre, to be impressed with its revelations of an incipient cooperation, the purpose of which was to raise the artistic standards of the stage. Toward this end, some of the leading Italian architects, painters and sculptors are collaborating in harmony with the stage specialists.

Every one is aware that the Exhibition has always included a limited quantity of good applied art in glass, faience, wrought iron, wood-work, enamel and cane furniture, designed, usually, by men and women distinguished in the fine arts, following the example of the old Masters. But never before had so much been seen, giving to the

fatiguing monotony of the picture-lined walls a relieving balance upon the floor spaces, to say nothing of the air of comfort, for they were not corded off; the chairs, couches and small tables obviously were there quite as much for the practical test of the visitors' convenience as for their inspection.

Not only were examples of the arts applied to interior decoration accepted from well-known artists but from manufacturing firms. One of the largest and in every way finest of the exhibits was from the Federation of the Fascists' Artisans Community (one of the corporations resulting from Italy's recent industrial movement somewhat upon the plan of the ancient guilds). The catalogue said further that the work was done "under the special care of the artisan Bartolomeo Ansaldo of Turin." The divan and cushions of the armchairs were entered by a Turin firm. Another was responsible for the carpet—the name of the designer also given. Still another firm contributed the wall stuffs. The glass of this room, as heretofore, was credited to the designers and makers of Murano, who have always manifested the highest respect for the traditions, which in old times gave patents of nobility to that artistic industry. Those Turin furniture exhibits were far from detracting interest from the Black and White Section, where they were shown. Was it because one could sit down comfortably among them for the first time, or because the Florentine International Graphic Arts Exhibition of last year had given a fresh impulse to the "incisionists" that the show seemed so much better than usual? Not only was Mazzoni-Zarini's group better than ever, as it always is, but so was the work of Mauroner and others of the few Italian line artists, who long ago seemed to have become static; as well as that of Celestini and Balsamo Stella, to name but two who follow the tradition favoring heavily inked work. The wood-cutters, too, showed superior work—Bruno Bramanti, Mino Maccari, who had groups, as well as several others of note. Reform in this department has been one of the most pressing needs.

The Futurists long excluded, but ever fighting for representation, were given a hall of their own, and they showed superior work of their kind.



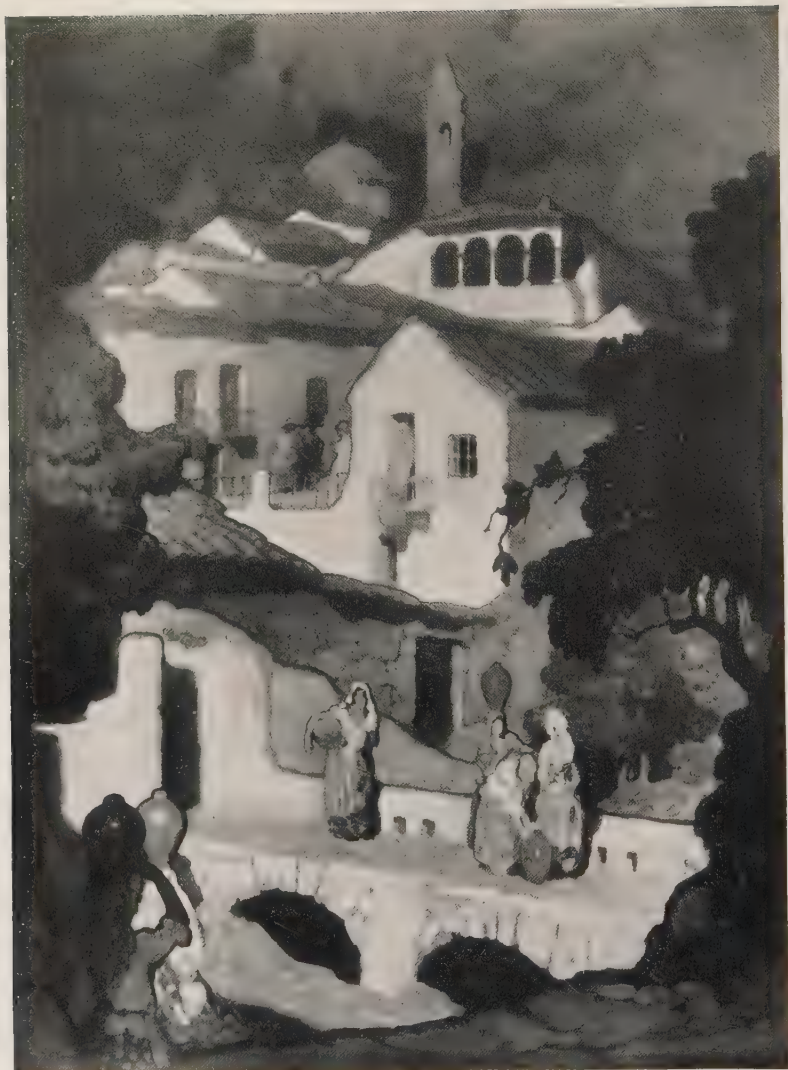
THE MARKET

SANDRO GALLUCCI (Italy)

It was a still greater surprise to find that not one of the forty halls gave hospitality, as many usually have done, to exhibits from foreign countries not having pavilions of their own. Probably the new Management did not invite them, as, I have understood, they asked nothing from us in the United States.

Certainly all of the rooms were well filled by the Italians. To the arts called fine, I did not see that they contributed anything differing notably from other years.

There was nothing unusual, either, in the widely announced retrospective collection of modern Italian painting, that is, of the last half of the 19th century. To describe it in this article would be but to repeat what I have said in former years of the separate groups which were this year gathered into one, in some respects winnowed, in others, amplified, to tell the entire history of the forerunning of the several phases of painting which Italy is now expecting to coordinate into a distinctively racial art. Perhaps the



FUENTEHERIDOS

GUSTAVO BACARISAS (Spain)

recognition it has already won at Pittsburgh and in other foreign countries, will prove for the Italians, as well as for others, that universal and personal as art is, it is deeply racial, too.

Although the new jury was supposed to be — like all juries—more rigid than predecessors, not a few exponents of mediocrity “got by”; and, if the fat ranks of the invited were thinned, the gentle art of not making too many enemies still furnished examples for visitors—and a long list of purchasers—

of all tastes; which truly is among the duties of such an exhibition.

The moderns of all ilks were in evidence too numerous to mention, many, however, much modified since their first appearances. Donghi, last year a winner at Pittsburgh, had an interesting group. Carrà, once famous for what was considered pure deviltry, showed, especially in his *Horse and Foal*, that he had learned to express his individuality in good painting. Still more interesting was the development evidenced



THE WHITE HORSE

PAUL GAUGUIN (France)

with no loss of strength and personal character in the nine low toned Florentine landscapes of Raffael De Grada. Gigi Chessa, without sacrificing anything of structure and the feeling of form, now once more coming into their rights here as elsewhere, achieved in his representations of the nude, the two other essentials, light and color, which are generally lacking in the work of the "new" painters who must, apparently, resort to violent pigments, or in browns and grays to keep the substance of

flesh. Like Beethoven's "Sonata" to the pianist, the nude is the test of the painter! There was little of it in this Exhibition, and much *large genre*—if one may say so. One of the best works of that type was Sandro Gallucci's "Market," which entered by the jury, and which carried the peculiarity of its composition in a good example of the present tendencies, less hard, somewhat clearer in color than much of the younger Italian painting, encouraged by the *regime fascista*.

Among many painters upon whose work I

always like to dwell, several were represented by better examples than heretofore: Laurenti, Beppe and Emma Ciardi, Pomi, Cadorin among the Venetians; Carena, Bacci, Tommasi and other Florentines; Casorati of Turin, a master who showed a freer use of his powers than he usually does, and Bosia, also Piedmontese, with a rare memory picture of a lagoon village whose reflections in the still water were so pure in colorful atmospheric quality as to put into the limbo of banality much other painting.

Banal, too, was the character of much of the sculpture, some "simply awful." But, in Hall 20, with Casorati's eight oils, and the

good, if not glaringly original, reading room furniture designed by Luisa Lovarini, Tofanari's bronze Gazelles in Suspicious Repose made one forget a good deal else. Admirable, too, were Andreotti's Christ, fitting even for the severe demands of the war monument at Bolsano; and the two examples of the genius of Medardo Rosso, whose influence has steadily grown since his death. His profound human and artistic expression emerges more clearly, day by day, from his masses of wax, which, like the mystery of life, always retain, hidden and partly hidden, so much more than man's most highly developed gifts can call forth.

DENVER

IT WOULD be impossible to condense into the compass of a short article the impressions or gains brought back from the Regional Conference held in Denver recently.

Denver occupies a unique position not only geographically but artistically. It is peculiarly isolated, rich, successful, with a population made up largely of those who have traveled and read. It was particularly fortunate, in the period of its strategic development, to have had as mayor a man of broad vision, a believer not in little but big plans. Under the late Mayor Speer, Denver established a Civic Center, erected around it imposing public buildings, became possessed of a beautiful Greek Theatre and a Memorial Pavilion such as might well have graced the great cities of the ancient world. This work of creating a city not only livable, but beautiful, begun under the leadership of Mayor Speer, is being carried on at the present time by his successor, Mayor Stapleton. The public schools of Denver hold an enviable place in the estimate of educationists throughout the country.¹ Denver's public library is one of the best in the country—progressive, intelligently administered, well used, up-to-date. Denver still has no monumental building to house an art muse-

um and its attendant activities, but it has in Chappell House an excellent present substitute in which current exhibitions are held and a well-equipped school of art is carried on.

But, more than this, Denver has set an example to the country by developing local talent and giving it adequate patronage. Denver's greatest buildings have been designed by Denver architects and decorated by Denver painters and sculptors. What better can be said of any city today, especially when the quality of the work is as fine as it is there? Because of the patronage given him in his own city, Robert Garrison had opportunity to prove his ability and has now been called to New York to lend his talent to the execution of sculptural work required in the great art metropolis. Because of the opportunity to demonstrate and make real his dreams in decorations for Denver buildings, Allen True has been commissioned by the American Telephone and Telegraph Company to execute a series of mural paintings for their new building in Denver. A little chapel, St. Martin's, has been built and is being decorated in connection with the Denver Cathedral, not by artists brought from outside but by artists living in Denver

¹ The excellent work which is being done in the art departments of its public schools was in part evidenced by an interesting group of woodblock prints by pupils of Estelle Stinchfield, Art Instructor at the East Side High School, which was shown at St. Martin's Chapel during the period of the Conference.

—Hoyt and Hoyt, architects, Arnold Ronnebeck, sculptor, John Thompson and Albert Olson, mural painters.² Denver has disproved the old adage that "a prophet is not without honor, save in his own country."

The same is true in private life. Denver citizens who are building palatial homes are employing not only Denver architects but Denver artists as decorators. Two as beautiful homes as are to be found anywhere in this country, original in design and in decoration, simple and at the same time sumptuous, suitable to time and place, are the works of local architects—J. B. Benedict and Fisher Brothers, and have been decorated by John Thompson. In the decoration of these houses Mr. Thompson not only designed the paintings for the walls and the ceilings but also the rugs (which were specially woven), and other accessories. A skilled worker in wrought iron has furnished grills and balustrades; woodwork and carving have been done by local craftsmen.

Those interested in art in Denver are chiefly interested in the development of talent, the encouragement of art production. The tendency among the leaders in art circles in Denver is modernistic, and yet for the most part the work produced by those who are reckoned successful is essentially in the line of tradition.

The city of Denver is only about seventy years old, and it was built up by pioneers. The pioneer spirit survives, and undoubtedly finds expression in acceptance of modernistic theories. But modernism when it runs the length becomes traditionalism. As a well-known writer has recently remarked, "the world goes round and round, not on and on." For example, Arnold Ronnebeck's panels in relief for the new Denver National Bank are at the same time extremely modernistic and distinctly traditional. They belong to the art of the ages, but they present their themes in a modern manner. The same is true of Elizabeth Spalding's water colors. Well organized, intelligently seen and executed, they are in the new mode and possess that sense of infinite space, of bigness which is significant not only of western vision but of

a large conception of the real meaning of art.

It was not a great many years ago that those who lived in Denver were brought into close contact with the Indians. It is therefore logical that there should be great interest in Indian art in that city—not only interest in it as a curiosity but as a living art, akin both to the past and to the present. There is an interesting collection of old Indian art—weaving, pottery, etc.—in the Denver Art Museum, Chappell House; and at the time of the Regional Conference there was an extraordinarily interesting collection of paintings by contemporary young Indian artists collected by Miss Anne Evans of Denver, the daughter of a former governor of Colorado, and shown at the Kent School.

Of the many scholarly addresses made at the Regional Conference by those in attendance but brief note can be made, but the fact that in Colorado and adjacent states, especially Oklahoma, New Mexico, Nebraska and Iowa, those who have built the state are now attacking the problems of art as fundamental in future development, is significant. In every instance the papers presented were forward looking; old subjects were presented from new angles. The impress of the Old World was not obvious, but that spirit which originally incited the Old World to accomplishment was apparent—the ideal and the practical, in true western fashion, combined.

For instance, in his opening address Mayor Stapleton said: "It is my feeling that what we need in our cities is balance; we are over-developing along some lines and under-developing along others. To build a balanced city is a big task. It is our idea to take art down into our streets, our business sections, into every feature of the life of the city, believing that it will lead to better citizenship. That, I take it, was Mayor Speer's idea—what he believed education meant—education in every phase of life, in art, in health, in daily activities."

Mr. Frank E. Shepherd, President of the Municipal Art Commission of the City and County of Denver, later told not only how much Mayor Speer's programme had meant

² In one of the Branch Libraries, a charming little building designed by Harry J. Manning, two extremely original and beautiful paintings by Albert Olson have been placed as over-mantels—"Don Quixote Battles with the Windmills" and "Don Quixote Frees the Galley Slaves"—the delight of all the child readers as well as those of mature age.

in the development of the city but what the present endeavor was and of some of the difficulties in the way of its achievement. Denver is making excellent use of flood lighting for night illumination of its fine buildings, and its commercial houses are making extensive use of not merely electric signs but electric decorations, many unique and elaborate. Calling attention to the danger of overlooking ugliness in commercial areas, ugliness created by commercial aims, Mr. Shepherd said: "We cannot make an ordinance to make things beautiful. It must come through a desire on the part of commercial men, and that desire must be cultivated by art organizations. The Denver Art Commission has extraordinary powers, but it cannot do everything." Therefore its chief aim is, according to Mr. Shepherd, to try to infuse the proper spirit among the people and to secure widespread cooperation in its laudable endeavor.³

Addresses on Indian Art by Allen True, mural painter, and Kenneth M. Chapman, Curator of the State Museum of New Mexico, Santa Fe, supplemented by Miss Anne Evans, were extremely interesting and enlightening, and it is hoped that the plan suggested at the Conference of circulating in the East, under the auspices of The American Federation of Arts, typical examples of the best Indian art, not only of the past but of the present, may be put into effect.

Denver has the distinction of having been the first city to establish within its Episcopal diocese a Church Art Commission for the stimulation of ecclesiastical art. The work of this Commission and the extent to which, through its efforts, interest has been created in better ecclesiastical art throughout the United States, was admirably set forth by Miss Marion Hendrie. Exemplification of what has been accomplished in Denver is found in St. Martin's Chapel, already referred to.

A number of the most significant addresses were made at the lunch meetings, the only fault to be found with which was that no one person could attend all three luncheons simultaneously; therefore, being merely human, one was obligated to miss two-thirds of what transpired. On one day, however, the meetings were consolidated, and on that occasion one was not afflicted in the midst of enjoyment by a consciousness of what was being missed.

At one of these lunch meetings Mr. John Meem, architect of Santa Fe, spoke most thoughtfully and engagingly on "The Influence of the Art of the Indian on the Art of Our Country." He was followed by Mr. Arthur H. Carhart, Executive Secretary of the Denver Municipal Planning Commission, who spoke feelingly on the work of the landscape architect and city planner, who, as he rightly claimed, is doing exactly the same thing, though with different medium, that the painter, the potter or the architect is doing. "I feel," he said, "particularly in the field of landscape architecture, that people lay too much stress on material and forget about the whole big scheme. They are so enthralled by the flute in the orchestra that they forget the symphony." His plea was for better planning of our rural districts. "The thing that is needed," he said, "in rural districts is an organization of materials to serve human needs. If you are designing a rural park you develop a scheme to get people in contact with rocks and trees and shrubs, to get them to know a certain kind of lichen or where a certain bird is nesting. The fundamental difficulty with our national parks is that they are designed for automobile use and lack the ability to take the human and introduce him to the real outdoors. That is true of any park. We are so used to pushing a button and getting a certain type of service that we lose the spirit of the thing and get an inharmonious design."

³ The Men's City Club of Denver has lately instituted the award of a bronze medal, designed by Arnold Ronnebeck for distinguished work in sculpture and mural painting. This medal was awarded for the first time during the Regional Conference.

Note: In the space allotted to this article it was impossible to mention many of the fine works of art in Denver, such as sculpture, both out of doors and in, mural paintings, private collections, parkways and gardens. All of these, and much else of interest, are described and illustrated in a pamphlet entitled "Art in Denver," compiled by the Fine Arts Committee of the City Club of Denver and edited by Malcolm Glenn Wyer, Librarian of the Public Library, published a year ago and obtainable through the Denver Art Museum, Chappell House, or the Public Library.

At another of these luncheons Mr. Raymond S. Stites, Instructor in Architecture of the College of Arts and Sciences, University of Colorado, made a plea for the coordination of the arts. "Our tendency," he said, "is to train specialists, specialists who refuse to mix, whereas what we should do is to bring workers in the arts together, giving each a working knowledge of all of the arts, but letting the painters and sculptors cling to the architects, and all three build together."

The needs of the West, which the American Federation of Arts might supply, were admirably set forth in a report by Professor Grummann, western representative of the American Federation of Arts at Lincoln, Nebraska, and by Reginald Poland, Director of the Fine Arts Museum of San Diego, California.

There was a notably interesting and significant discussion of educational problems, Art in the High Schools and Universities, led by Professor Edith Mahier, Instructor in the School of Painting and Design, University of Oklahoma; Mr. Stanley Stoner, Director of the Broadmoor Art Academy, Colorado Springs, and Miss Olive de Luce, of the Department of Fine and Industrial Arts, State Teachers' College, Maryville, Missouri, all of whom emphasized the interest of the students in creative work along new lines and the desire for more material in the new mode.

The relation of art to the people was touched on in the luncheons attended by members of the Public Relations Group, addressed by Mrs. Gilbert Weir, Chairman of the Department of Fine Arts, Colorado Federation of Women's Clubs; Mr. Carhart, as already mentioned; and Mr. Malcolm G. Wyer, Librarian of the Denver Public Library.

The Conference was appropriately concluded with a dinner, at which Dr. Suzzallo, one-time President of the University of Washington State and one of the leading educationalists of this country, who chanced to be in Denver at that time, made an extemporaneous address, analyzing from the standpoint of the psychologist, the place of art in life, its utility, its meaning. An extract from Dr. Suzzallo's address is published herewith as an editorial. Finally, following Dr. Suzzallo, Mr. Trowbridge, Director of the American Federation of Arts,

gave a comprehensive outline of new work undertaken by the Federation and of his plans for its future.

And still a word should be said of the beauty of Denver's setting, of the impressionism of the vast plains across which one travels to reach Denver and to return East, of the glorious mountains which frame the Denver picture. The sunlight in the West is far more glowing than that in the East; the colors are much more vivid, the spaces much more vast. It is reasonable and right, therefore, that the art of the West should be a new art, a different art, and that the craving for beauty should be for a different kind of beauty from that which we find in our East. The West is the land of the epic rather than the lyric; the land of vivid life, of dramatic happenings. Any scheme for cooperation and education in the arts must take these physical and spiritual individualities into consideration. The West has essentially a message and a gift for us in the East, as we perhaps may have both message and gift for the West, and through this interchange will come, one may safely prophesy, an art strong, beautiful and essentially national.

L. M.

THE AMERICAN ACADEMY IN ROME

At the most recent annual meeting of the Academy, held December 11 in New York, Charles A. Platt, well-known architect, was elected President, to succeed the late William Rutherford Mead. At this same time William Mitchell Kendall was elected Second Vice-President, to succeed Mr. Platt, and George B. McClellan, C. Grant La Farge and William A. Boring were reelected First Vice-President, Secretary, and Treasurer respectively. Among the new members of the Board of Trustees are Newcomb Carlton, President of the Western Union Telegraph Company, and Louis Ayres, architect. Eugene F. Savage, painter, C. Paul Jennewein, sculptor, and Ralph E. Griswold, landscape architect, all Fellows of the Academy, were chosen members of the Council. Herbert Adams, sculptor, and Professor John C. Rolfe of the University of Pennsylvania were also appointed members of the Executive Committee.

WHY FEDERATE THE ARTS?

AN ADDRESS BY

LEILA MECHLIN

Secretary, American Federation of Arts

At the Regional Conference, Denver, December, 1928.

BERNARD SHAW has said that when people complain to him because the United States has not joined the League of Nations he invariably says that the reason is plain: the United States is and has been for over a hundred years a league of nations, and what is more, a practical one. This is an aspect of our country which we do not always hold in mind, but there is no one among us who was not taught in childhood the phrases "In Union is Strength"; "Together we stand; Divided we fall."

The progress of the world in these later days has been in the direction of combination, and yet, paradoxically, the tendency of the time is distinctly in favor of individualism. Possibly these apparently opposing tendencies constitute the extremities of the pendulum's swing, and the arc thus described is that of the doubly actuated impulse.

In the world of business the importance of combination has become so generally recognized that if it were discontinued there would be chaos. Take a single example—the handling of freight by the railroads. How impossible it would be to transport the enormous amount that is now handled with comparative ease, north, south, east and west, if each railroad operated absolutely independently rather than in cooperation with one another. Why is it that to a great extent the department store has replaced the small proprietary shop? Largely for the convenience of the public, for the more expeditious handling of business. Modern invention has eliminated distance; transportation facilities by land and by sea, in this later day by air; communication by telegraph, by letter, by telephone, finally the radio, have brought all parts of the country within ear-shot, almost within touch of one another. Almost no place today is isolated; therefore since we have become nationally and internationally one big family we can no more live as independent units.

Consider for a moment an orchestra of

fifty pieces. If each member of this orchestra should play on his own instrument in his own home out of ear-shot of the others he could undoubtedly produce music of a beautiful character and satisfying quality, but if all fifty members are to play in the same place at the same time they must be unified and harmonized or the result would be hideous. They must, in other words, have organization and leadership.

Take from contemporary life another example—the telephone, which in its early days I recall was characterized by a distinguished man as "an indispensable nuisance." What value would the telephone be to us today without a central exchange? No more use than the country telephone which serves merely to bring into communication a small group of neighbors.

But some of you may be saying: "We deprecate the existence of the great trusts." Do you also deprecate the existence of the labor unions? I hold no brief for either, but I recognize the existence of both and that both are eminently a part of our present-day social organization. Furthermore, both have come into existence because of positive need. When hundreds and thousands and millions of people are concerned the only way to attain result is through the unification of organization.

A little over nineteen years ago when the American Federation of Arts was formed at a convention held in Washington, Elihu Root called attention to the fact that the lawyers had their American Bar Association; the doctors their American Medical Association; the plumbers and the bricklayers their unions; but that there was no national organization of art, and therefore no channel for the expression of public opinion on matters artistic, influential both in the development of taste and appreciation, and in securing suitable legislation. At that time the Government was spending, as it is now, countless sums in building, and often in building badly from the artistic standpoint.

Anyone who had sufficient influence might secure from Congress an appropriation for the erection of a permanent memorial in bronze or stone in the city of Washington which would forever testify to the ignorance of its sponsors. There was no national Art Commission to be called upon for expert judgment. There was no National Gallery of Art save in name; there was no national recognition of art as a factor in civilization. There was, furthermore, a tariff on art, keeping out of our country that which would prove beneficial, educational, inspiring. In order to better conditions it was absolutely imperative to have a widespread expression of public opinion. Furthermore, in various parts of the country there was apparently duplication of effort in the field of art, not through intent but through lack of information. To those who had not only the cause of art but the development of the nation at heart this seemed a condition which needed remedy, and the only remedy was a central office, a clearing house—therefore the American Federation of Arts.

Obviously, while the scope of a national organization is most wide, its activities should not and cannot follow the lines of its component members; in other words, it must never duplicate effort or become localized; it must be cooperative; it must bring others together, it must foster and nourish and strengthen, but never dominate spontaneous new growth.

Almost as soon as the American Federation of Arts was formed a request came from Fort Worth, Texas, for an exhibition of paintings. The plea that was made was that, being a national organization, it was the Federation's duty to help all parts of the country, particularly those most in need; that whereas professional art organizations previously appealed to had replied that their duty was within a limited area and to a circumscribed group therefore they could not accede, our duty was to the country at large. Thus we were drawn into the work of sending out traveling exhibitions. Today, as nineteen years ago, these exhibitions are sent largely in response to demand and entirely through the cooperation of local organizations. Last year there were 44 exhibitions on the road, insured for over \$300,000. Could any save a national organization attempt to do this sort of work?

We have tried invariably to send out only works of art of genuine merit and we believe that we have done so, but whether these works have upheld a universally high standard or not, it is certain that their exhibition has helped to awaken interest in and appreciation of art throughout the country. Many letters attest this fact. Our exhibitions have gone not to large places but most often to little places; many times to places so remote from art centers that a majority of the population were not acquainted with original works of art, and through them gained their first knowledge of those avenues of delight and refreshment which art opens.

In the same way, to answer the demand for lecturers on art not obtainable we originated and sent out the so-called "canned" lecture, the lecture written as nearly as possible from the universal standpoint and with the purpose of both education and entertainment, accompanied by illustrative stereopticon slides, so that the message of art might be conveyed visually as well as orally.

In order to keep our members informed concerning progressive and significant activities in the field of art, and as a medium of communication with them, *THE AMERICAN MAGAZINE OF ART* (first and for some years under the name of *Art and Progress*) was started within a few months of the time the Federation was formed. It proposed to be and still is a general readers magazine, non-technical and non-critical, upheld to a professional standard. It has endeavored to broadcast the best and thus to constructively enlighten. It has been and it is read. It is a modest publication but it has paid its way and its resources have been limited.

To further supply the great demand for informative material on the life and work of contemporary painters and other subjects within the field of art, we started and have built up our Package Library, which is free to members and which by others may be borrowed for a nominal fee.

Following the original idea of a clearing house, we have conducted a bureau of information to which many have made resort; for instance, those desiring lists of sculptors or painters in order to give special commissions; those desiring to establish an art organization and not knowing the best method; those wishing to purchase books

for art libraries; those wishing to purchase or sell works of art and not knowing how to proceed.

In recent years we have also developed another function, that of the representation of American artists abroad. Under the auspices of the American Federation of Arts the United States was given representation in the great international exhibition of engravings and other prints at Florence nearly two years ago. Last summer by special request we assembled and sent to France an exhibition of works by our American print makers which was shown in the *Bibliothèque Nationale*, in Paris. Now we have an invitation to assemble a similar exhibition to be shown in the Victoria and Albert Museum in London.

When Thomas Jefferson made apology for his enthusiasm for the fine arts he excused himself by saying that his desire was not only to improve the taste of his countrymen but to increase their reputation, to reconcile to them the respect of the world and procure them its praise.

In this connection let me say that we have today no tariff on art; that we have in Washington at the present time a Commission on Fine Arts to which all public building projects, public monuments and the like are referred for judgment before acceptance; that a national collection of art has been in part built up and that we have the promise in the near future of a suitable building in which to house it; that more attention is being given to art by our Bureau of Education, by our Department of Agriculture, by our National Library and by our State Department, all of which signifies progress and more genuine appreciation of the place of art in life.

Furthermore, in these later days we have had opportunity to demonstrate the significance of art in industry through a generous grant from the General Education Board. It is quite possible that you have heard, also, of an experiment which we are trying in Cedar Rapids, Iowa, to demonstrate the place of art in the life of a community, through the establishment of a Little Gallery in which fine works of art can be not only seen but purchased, taken into the homes; and where through the leadership of a couple trained in the fine arts and in teaching, consecrated to the task, the people are

coming to a realization of what art means in civilization—to the nation, to the state, the city, the individual. But it is not the intention of the American Federation of Arts to do more than sow the seed and cultivate the early growth. Through a demonstration such as this in Iowa it is the hope of our Directors that other communities will take note and will do likewise.

In the early days of our Federation Mr. Root said: "We hope that from the development of this movement, drawing into its stream the multitudes of smaller streams of purpose and of effort which already exist in our country, will come for the people of America in a high degree, that increase of happiness that is to be found in the cultivation of taste and the opportunity for its enjoyment." "The streams multiply and widen as we go on, and it is our earnest hope that through their union the people of America are "in a high degree" securing increase of happiness, that inalienable right under our Constitution.

It is not for today or tomorrow, however, that we are building, but for the ages that are to come. It is a spiritual movement conducted, we hope and believe, on a practical basis. As Galsworthy said in one of his essays: "The pursuit of beauty as a national ideal, the building of that castle in Spain, is no picnic. Idlers need not apply. Consider the rank growth which must be cut down, the stumps and roots to be burned out and cleared, the swamps to be drained, before even the foundations can be laid. And—after—what long and patient labor and steadfastness of ideal before we begin to see rise a fair edifice of human life upon this earth." "But," he rightly maintains, "democracy must have an ideal, a star on which to fix her eyes—something distant and magnetic to draw her on, something to strive towards, beyond the troubled and shifting needs, passions, prejudices of the moment." "Lovers of beauty," he says, "those who wish to raise the dignity of human life, should try to give her that ideal, to equip her with the only vision which can save the world from spite and the crazy competition which leads thereto." "We of this still young century may yet," he insists, "leave to those who come after us at least the foundations of a castle in Spain such as the world has not yet seen; leave our suc-

cessors in mood and heart to continue our work; so that one hundred and fifty years perhaps from now, human life may really be dignified and beautiful, not just a breathless, grudging, visionless scramble from birth to death, of a night with no stars out."

These paragraphs were written long after the American Federation of Arts was formed, but they epitomize its ideal, they set forth the goal which has ever been kept in sight, and to gain which we ask the cooperation of all lovers of art throughout the country. Because we are building a spiritual rather than a visible fabric it is less easy to be understood and to gain support. But the work which we are doing for the country as a whole can only be done through federation, through unification of interest and purpose and effort.

There are today, as perhaps never before in the recollection of the majority, differ-

ences of opinion concerning art, strong feeling for and against varying expressions. But after all, as William J. Locke once reminded a group of architects, "There is only one art, and it is a mighty force." Speaking in England shortly after the War, this well known novelist, who is closely in touch with all the arts, said: "If there were some means of organizing art, coordinating the efforts of painter, musician, architect, poet, so that they all could be brought into one sociological focus, its influence would be immeasurable. * * * We need a great organization for the conservation of the spirit. It should be generously all-embracing, unselfishly educative, in touch with the great social mass—very potent in its universality of munificence. It would carry on, in a word, the eternal propaganda of beauty."

What better reason can we have than this for federating the arts?



SILVER LAKE—MIDWINTER

A PAINTING BY BENJAMIN C. BROWN



DRAWING BY A GIRL TWELVE YEARS OLD IN THE GUSTAF BRITSCH-INSTITUTE NEAR MUNICH

NEW WAYS OF ART EDUCATION¹

BY DR. G. VON PECHMANN

IT WILL be necessary to define these words. It is neither the question here of the education of artists nor of new ways for Art. A general pedagogical aim rules the efforts of schools and teachers, who are turning their interest and attention towards children's drawing.

To the natural, simple child, not altered by education, drawing is just as much a means of expression as speaking. It gives its impressions and its ideas; it creates its own pictorial symbols of people, animals and plants, for things and experiences. Every adult influence which opposes that immediate and lively expression is fatal and replaces it by the "correctness" of a model, a pattern, or an object of nature. The only result will be that the living source is totally exhausted and is replaced by a manipulation of ready ideas and forms.

The knowledge that the school is appointed to counteract that deadening of the capability of expression and of the stagnation of the soul is rapidly gaining ground. We feel nowadays that it is not sufficient to occupy ourselves with *ready* forms or with the cultivation of the thing itself in order to bring about a new and living culture of visible life. We are just beginning to recognize the fact that it is not a question of the things themselves but of those who create them. We see more and more distinctly that all depends on the successful efforts to educate a generation of free, honest and natural people. Is it not one of the greatest deficiencies of modern education that but few people are able to imbue their words and works with inward fire and therewith to give them a living form? The ready purchased expression, the "cliche in lan-

¹ This article was prepared by Dr. von Pechmann, Director of Industrial Arts at the Bayerisches National Museum in Munich, to accompany the International Exchange Exhibition of School Work in Industrial Arts and Drawing which is to be circulated in this country by the American Federation of Arts, as announced in the December number of this Magazine. The illustrations were chosen by Dr. von Pechmann from among these special exhibits.—*The Editor*.



LACE MADE IN THE STATE CRAFT-SCHOOL AT NÜRNBERG



GLASS BOWL MADE IN THE STATE SCHOOL FOR GLASS WORKERS AT ZWIESEL



DRAWING MADE BY A PUPIL IN THE STATE CRAFT-SCHOOL AT AUGSBURG

guage," is the cause of the dreadful emptiness of so many public speeches; the dead form is the cause of numerous worthless productions in arts and crafts.

Drawing and writing are the first exercises in crafts taught in public schools. If the instruction be based on false methods, the creative powers of the pupils are totally led astray or nipped in the bud.

Only an exceptional talent or an exceptional teacher is able to lead back to right tracks.

How is it possible to expect that a generation should have sense and feeling for the beauty of written characters, that it should be capable of joining words and lines, to form a perfect unity, if drill in writing practiced for years at school has absolutely deadened every personal effort of expression in favor of an ugly and common norm? How can artificers, designers and manufacturers create things, the form of which is the expression of lively functions, if for years past they have learned nothing else but how to adopt ready forms?

In all countries the rise of a world of new visible surroundings is watched with the greatest fervor. There is no handicraft, no

branch of industry, which does not lead with the problems of forming. Everywhere large organizations endeavor to increase the cultural and economical value of handicraft and machine-work by "forming." Hundreds of magazines are devoted to that question. Are the new things produced by workshops and factories, which are exhibited in sample-fairs and which fill the shops in the towns and the houses of the masses—are



DRAWING MADE BY A PUPIL IN THE STATE CRAFT-SCHOOL AT AUGSBURG

these true and honest productions; are they the bearers of lasting cultural values? These questions can only be answered in the affirmative in the case of an extremely small part of modern production. The cause of this must be sought in the fact that education in the schools for Arts and Crafts begins to influence the young people far too late. Professional education must now endeavor to correct the pupils spoiled by their former education. We need for the aftergrowth those who are educated to speak, write and draw what they themselves have experienced.

The cultural degree of professional pro-

duction depends not only on the education of the producers but on that of the consumers. These, each time that they purchase an object, vote, so to speak, for future production. Therefore, art education appeals to youth as a whole. Art education is not only the training of creative powers but is an education of judgment and right estimation. *The new school* battles against dead ideals, against empty models, the over-estimation of technical skill and the under-estimation of the living powers of heart and soul. It is guided by the belief that all works will be good if their form be a true expression of a noble minded humanity.

ARTHUR B. DAVIES

A TRAGIC element entered into the announcement of the death of Arthur B. Davies which occurred in Italy on October 24th but was not known of in this country until late in December.

Mr. Davies was born in Utica, New York, September 26, 1862. He was a pupil of Dwight Williams at Utica and later studied in New York and Chicago. Among the awards received for his work were the Silver Medal of the Pan American Exposition in Buffalo in 1901; Honorable Mention at the International Exhibition of the Carnegie Institute, Pittsburgh, in 1913; and the first W. A. Clark prize of \$2,000 and gold medal at the Corcoran Gallery of Art, Washington, D. C., in 1916. His paintings are included in the permanent collections of the Metropolitan Museum of Art, New York, the Art Institute of Chicago, the Minneapolis and San Francisco Art Institutes, the Brooklyn Museum, and the Museum of the Rhode Island School of Design.

Arthur B. Davies was one of the most original of our later day American artists. His early works have a certain classic beauty, combining conventional dream landscape with nude figures introduced for the purpose of rhythmic accent. He was one of the organizers of the great Armory show in New York which brought to the attention of the American public the Modernist movement earlier initiated abroad. He had administrative ability, but he was essentially

a recluse, a man subject to psychic influences, much given to introspection. For a New York home he decorated in an extraordinary manner the walls of a living room, covering every inch of space with figures superimposed one upon another. He had been commissioned to execute mural decorations for International House, New York, when two years ago his health broke down and, on the advice of friends and physicians, he went abroad for unlimited travel recreation. It is said that during this time he gave himself entirely to pleasurable sketching, fell strongly under the influence of Turner, and expressed a desire to likewise immortalize himself through the medium of innumerable water color studies, among which is the "Chateau Series." During this period he only occasionally produced oil paintings. Among them, however, were two of mountains included in the most recent Biennial Exhibition of the Corcoran Gallery of Art, Washington, one of which the Gallery has purchased for its permanent collection. He died of heart disease in one of the Italian hill towns, and even his family did not hear of his passing until many weeks had gone by.

A most admirable estimate, written from a completely sympathetic point of view, of Mr. Davies' work is a volume by Duncan Phillips, published, with numerous illustrations, a couple of years ago by the Phillips Memorial Gallery.



Courtesy of Gordon Dunthorne

MOUNTAIN LAKE

(ETCHING)

LIVIA KADAR

THE ART OF LIVIA KADAR

BY W. A. ROGERS

THE PURE black line on white paper seems the most uncompromising and least capable of mystery of any medium an artist uses. Yet in skilled hands it performs its marvels and, Proteus like, presents itself in a hundred shapes to please the moods of those who love it. The line has always given the most direct response to the artist's desire for expression. It was with a quill that Rembrandt jotted down the first outlines of his compositions. In their unconscious ease how different from the uncompromising line of Albert Durer or the beautiful but cold line of Ingres! Later came the strange, rich, flowing line of Aubrey Beardsley which seemed to exist almost for its inherent charm alone.

In Paris in the 80's Daniel Vierge performed miracles with his pen by a magic of his own. He could make an outline carry a convincing impression of full modelling and texture, and by some legerdemain the black white spaces in his drawings seemed to vibrate with sunlight and color. In America the sensitive, coaxing line of Edwin

A. Abbey was a revelation in its day. Abbey touched the form he wished to portray with a delicate but sure contact here and there, never quite exhausting the line in a two continuous contour.

With these and many more equally varied creations of the pen it would seem almost that its gamut had been run, but to Livia Kadar has been given the gift to see what the pen in its most mysterious mood may yield to a skilful and reverent hand. Beginning with an instinct for almost pure decoration, developing at a very early age a vigorous yet delicate technique, she has grown in deep spirituality that expresses itself, not in a barren symbolism to be indexed and catalogued, but in a search for an inner luminosity, a charm born of this earth but climbing upward, shining by its own inner light. It has been said of her work that it brings to your mind William Morris, Aubrey Beardsley, the Art of Persia. It does; for, like the work of all these, it has foundations secure and unshakable in the best art of the past. Like the vine that



Courtesy of Gordon Dunthorne

MADONNA AND CHILD (ETCHING) LIVIA KADAR

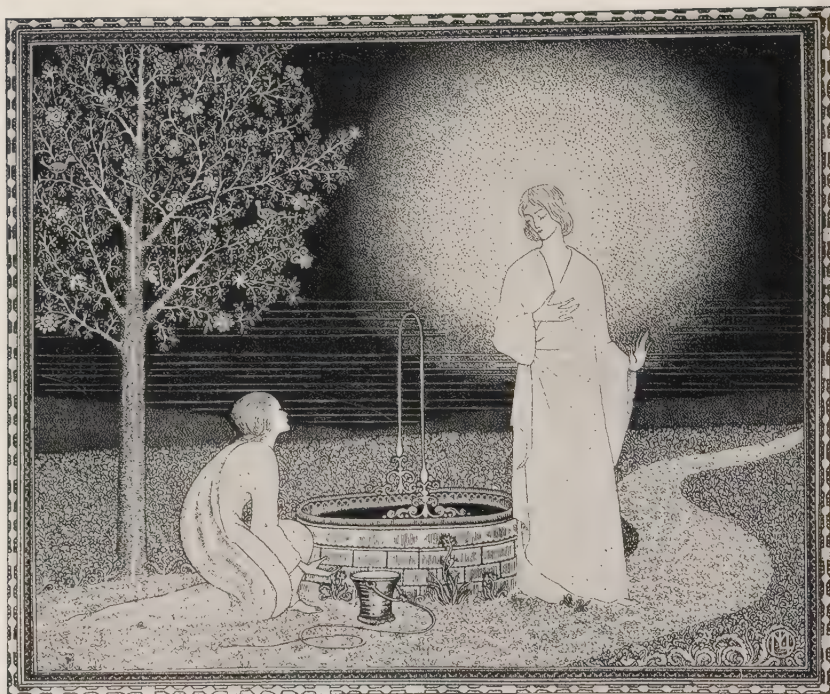


Courtesy of Gordon Dunthorne

THE NATIVITY

(ETCHING)

LIVIA KADAR



Courtesy of Gordon Dunthorne

THE SAMARITAN

(PEN DRAWING)

LIVIA KADAR

grows upward on an ancient wall, its roots are in the earth of yesterday, but its flowering is of today. Nothing more original or more modern, in the best sense of those words, than the results of Madam Kadar's work could be desired. There is no prettiness here, no attempt to please a commonplace mind or eye. No matter whether her subject be philosophic or religious or simply decorative, she has gone beyond the old, yet never has forgotten its merits or mysteries.

Through all the work of Livia Kadar runs a rich imagination, sometimes grim and tragic and again fantastic, light and airy as a bubbling fountain. And yet her hand is trained to the last degree of manual dexterity. She has produced, with a pen on white paper, effects of luminosity which must be seen to be believed. The only skill comparable to hers which comes to mind is that of Lepère, the French engraver on wood, who engraved his own masterly drawings—first in the full-toned manner of his fellow engravers of the last quarter of the nineteenth century, then in a free modern rendering of pure outline.

Madam Kadar resembles Lepère also in her ability to make reproductions of her own creations. Her etchings have the same qualities of technical perfection that mark her drawings. Her method in preparing a copper plate seems very logical as she explains it. As nearly as possible the following is her process as she describes it: Take, for instance, the etching called "Mountains," a landscape in which a great deep-toned, leafless tree dominates the foreground; in the middle distance a valley and foothills; beyond, a distant range of mountains. First is the tree. It is drawn with the needle and etched with acid to about half its final strength; nothing else appears on the plate. Next is the foreground; and it is treated to the acid bath and bitten to part strength together with the tree. Then the foothills, drawn with the needle; and again the plate bitten lightly. Last of all are the mountains. The plate is bitten sparingly and the process is complete. For the sake of clearness the number of bitings is given as four. In reality the progressive drawing with the needle and bitings with the acid on this plate

numbered as high as twenty. This is all quite different from the usual practise of drawing the complete picture with the needle and biting the whole plate at once, deepening parts by stopping out and repeating the biting on the exposed parts of the plate.

The drawings and etchings of Livia Kadar are never large. Her skill is so perfected that she seems to take delight in creating a spacious design on a tiny bit of paper or a scrap of copper. Perhaps her native land of Hungary, lying as it does almost on the borderland of the Orient, accounts for a deep fatalistic quality that pervades many of Madam Kadar's compositions. Few of her pictures or decorations fail to hold in them some tragic note. The sun shines, flowers bloom, women smile; but often monstrous shapes lurk in the shadows as in all the philosophy of the Orient. In all her work decorative rather than naturalistic forms prevail; but, no matter how fantastic a tree or a figure may appear in one of her compositions, one feels that no principle of natural beauty has been trampled on. One

feels that, in this tiny elf-like world she has created, there is life and growth and aspiration. It is a world where the most staid conservatives and the most advanced radical may meet and pay tribute to a true artist.

Mme. Livia Kadar is an Hungarian artist born in Budapest, whose early work was published under her maiden name, Livia Mikaly. She traveled extensively with her parents during her childhood and spent little time in school. She is the wife of one of Hungary's most noted writers, author of *Balalaika* and other works, and lives and works in Paris. During the past few years her work has been widely exhibited in London and Paris, resulting in the purchase of twelve etchings by the British Museum and eighteen by the *Bibliothèque Nationale*. Mme. Kadar came to the United States for the first time this past autumn. Her first exhibition opened in New York, November 15. It was followed by an exhibition in Washington in December and one in Boston in January.

ITEMS

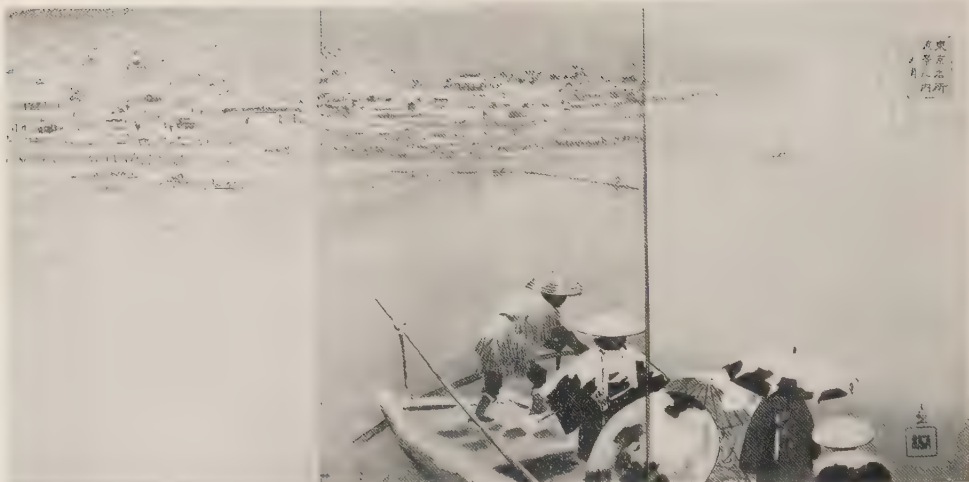
For the third time the Harmon Foundation has awarded prizes in recognition of outstanding creative work by negroes of America in the arts, education, religion and business in 1928. A gold medal and \$400 was awarded Archibald J. Motley, Jr., of Chicago, for a painting entitled "Octoroon Girl"; a bronze medal and \$100 was awarded May Howard Jackson of Washington, D. C., for her work in sculpture, with special mention of her portrait bust of Dean Kelly Miller of Howard University. In literature a first prize was given Claude McKay, formerly of New York, on account of his book entitled "Harlem Shadows," and to Nella Larsen Imes of New York for her work entitled "Quicksand." The musical award went to J. Harold Brown of Indianapolis for work especially in orchestration. The exhibit of work submitted for these awards comprised 91 items representing forty artists, and were said to show distinct progress.

Prize awards in connection with the Thirteenth Annual Exhibition of the Brooklyn

Society of Etchers, set forth in the Brooklyn Museum during December, were made as follows: First prize, known as the Mrs. Henry E. Noyes prize, to Will Simmons for a print "The Golden Age," representing a family of monkeys; the Kate W. Arms prize, for the best print by a member, to C. Jac Young for an etching entitled "Gulls, Rocks and Surf"; and the prize for the best print by a non-member to Allen Lewis for a print entitled "The Carver and the Madonna."

The College Art Association, the Archaeological Institute of America, and the American Philological Association met jointly from December 27 to December 29 at the Metropolitan Museum of Art, New York. A great number of scholarly papers were presented by specialists.

Architects from many of the leading countries of the world will attend the architectural and allied arts exposition to be held at the Grand Central Palace, New York, April 15 to 27.



THE FERRY

(WOODBLOCK PRINT)

KOBAYASHI KIYOCHIKA

OWNED BY MR. S. H. MORI, AND REPRODUCED BY HIS PERMISSION

TWO MODERN JAPANESE PRINT-MAKERS¹

BY J. ARTHUR MacLEAN AND DOROTHY BLAIR²

COLLECTORS of Japanese wood-block prints seek for fine and rare impressions among those which were printed from the late seventeenth century to the first quarter of the nineteenth century. Earlier prints are added merely as historical evidence, and later prints, when sometimes added, merely complete the sequence. Most collectors are little concerned with the earliest and latest expressions because the artistic examples of the intermediate period, from the time of Harunobu to that of Hokusai, have been legion and of absorbing interest. However, to the very latest Japanese wood-block designers one must also give heed, and it is with two men of this latest group that this article deals.

Beginning with the first years of the nineteenth century the work of only a very few artists in the field of wood-block prints is worthy of a place beside the work of the earlier men. Perhaps only Toyokuni, Choki, Hiroshige and Hokusai can be mentioned

with any degree of assurance that they, at least at times, reached the point of excellence maintained by their earlier fellow-workers. Not always, indeed, far from it, did these four exponents of good work, in this too well-defined, decadent period, reach great heights, yet now and then one finds a broad-sheet which transcends the mass of general work (all four were prolific workers) which places them far above their contemporaries.

But after their time came no others who found it possible to climb the heights of excellence even momentarily, until far removed from them came one in our own day who commanded our attention—Kobayashi Kiyochika. Comparing his best work with the work of Hokusai, Hiroshige, Choki, and Toyokuni, one finds it as versatile, as conservative, as nationalistic, and as fine in color and composition and as interesting in subject matter as theirs.

The example chosen for this article, called "The Ferry" (see above), recalls the best

¹ This article was inspired by the group of master prints assembled for the Special Exhibition of Oriental Art held at The Toledo Museum of Art from November 4 to December 2, 1928. —*The Authors.*

² Dorothy Blair has recently taken a position as Assistant Curator of Oriental Art at The Toledo Museum of Art after having returned from a year in the Orient, where she had the opportunity of working in the studio of Hiroshi Yoshida watching this master artist at first hand. —*The Editor.*

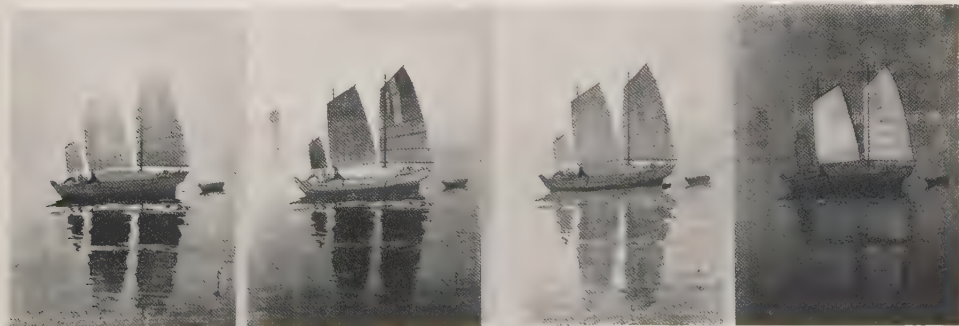
triptychs of Utamaro, and the painting, *Kakemono*, recalls some of the brilliant and lovely single figures by Hokusai. It is also true that some of Kiyochika's subjects are more modern than the ones that have been chosen, especially some of the night scenes which he has done, but that is as it should be. Certainly no true artist of his time can avoid a natural trend toward the contemporary subject matter, modes, and techniques in vogue about him. And he who lifts himself, by expressing quality when quality is not in the hearts and minds of his fellow-artists, reaches heights of excellence above his time and stamps him as an artist for all time. It is exactly this that Kiyochika has done. Much of the work of Kobayashi Kiyochika will live forever. When he died in 1915, few collectors knew his work and fewer students realized that this artist had established a favored place in the roster of Japanese wood-block designers. Today it can hardly be said that his work demands the attention of collectors and students of wood-block printing, but it can be said that such prints as "The Ferry," "Morning Glories," and "Ducks on Lotus Pond," only to mention three, are examples which will rank among the best of the work of the late nineteenth century.

Since Kiyochika's death few exponents of wood-block designing have come to our notice. The art lapsed temporarily in Japan, but the last few years have seen the rise of several workers in this field; and it is possible that the new ruling in 1927 allowing the entry of prints in the Imperial Fine Art Exhibitions will serve as an impetus for further print work. Among those who exhibited in the Imperial Exhibition last year

is one whose work is highly commendable. A world traveller, and therefore thrown in with the latest modern ideas of the Occident, he nevertheless adheres in the main to Japanese traditions, to the technique of the earlier and more famous artists, and to that form of flat pattern which is best expressed by eighteenth century Japanese print masters who have taught the Occident the value and significance of such a presentation.

Hiroshi Yoshida lives in Tokyo in a delightful home, a part of which is his studio and workshop. It is here that Mr. Yoshida is sometimes obliged to cut his own blocks to secure the results he insists upon, and here he carries on his painting also, which, though perhaps not the most active part of his professional life, is nevertheless an interest which he maintains and which is of considerable significance as well. For instance, the "Sailing Boat," illustrated below, represents a subject in four moods, Sunrise, Noon, Fog and Night, which appeals very much indeed to the Occidental eye and yet at the same time adheres quite closely to the Oriental manner. This series of four prints is managed almost entirely from one set of blocks, with the exception of the radiant background of "Sunrise," the block for which Mr. Yoshida cut himself, and of the lights along the shore in "Night" which required an additional block. Otherwise each of the four prints was pulled from the same series of blocks but with varying color printings. The inimitable Japanese dexterity in manipulating color and skill in printing with hand pressure and the *baren* have carried to delightful fruition the artist's vision of this subject.

Some years ago, Hiroshi Yoshida, the



SAILING BOAT: SUNRISE, NOON, FOG AND NIGHT

(WOODBLOCK PRINT)

HIROSHI YOSHIDA



KAKEMONO

KOBAYASHI KIYOCHIKA

OWNED BY MR. S. H. MORI

painter, became intensely interested in the wood-block print, not only to the point of the mere designing of pictures for cutting and printing but of developing a keen curiosity as to the actual technique of wood-block cutting and the process of printing from the prepared blocks. The art of cutting and printing had naturally, with the decline in the nineteenth century of the wood-block, lost something of its former technical excellence. Mr. Yoshida first set about to conquer for himself the methods both of cutting and printing in order to comprehend their limitations and their potentialities. Then, having arrived at a point where he saw untold possibilities ahead, he found that the only solution in his busy life was to secure and train under his own supervision, in his own studios, men who would cut his blocks and print the impressions as nearly as possible as he himself would do it had he the time. In this way, with constant supervision and much experimenting, Mr. Yoshida has succeeded in presenting an astonishingly varied group

of prints which, from the point of view of principles of color and design, are not only themselves of the first rank but exhibit also the finest of modern wood-cutting skill and master printing.

Many of his subjects are purely Oriental—a series of the Inland Sea; Mount Fuji, views of Tokyo, including the Samida River, Kamiedo Shrine, and other favorite and picturesque spots of the capital; several mountain scenes in the “Japanese Alps”; landscapes with figures in the native dress; and fishermen of the north at their work. Others are Occidental in subject but Oriental in rendering—El Capitan in our own West; Mount Rainier; the Canadian Rockies; the Grand Canyon; the Parthenon by day and night; the Sphinx by day and night; and scenes from the Swiss Alps. Beauty among birds and animals has also fascinated this artist, and in this connection it is interesting to speculate how far the young son, Toshi, now in high school, will progress. Certainly his heritage and early training, together with his own aptitude and interest and the

avidity with which he is studying and portraying nature and animal life in particular, must serve as a solid foundation for the further development, at the Fine Arts School, of the skill which he already so patently shows.

One of the newest avenues of expression upon which Hiroshi Yoshida has embarked is the direct outcome and blending of his experience in block-print technique and of his contact with the West. His wood-block portrait of his younger son, Hodaka, at the age of one, has proved what can be done in

this field and will, we trust, be carried further. It will be of particular interest also to see what results will materialize from his further study and experimentation in the representation of flesh tones. Will they perhaps carry him farther, too far even, from the traditions and conventions of the past, or will they stand as guideposts of what Japan may do in her own way, as she has always done, with those foreign influences which she has deliberately sought out and adapted to the needs of her own development?



Courtesy of The Macbeth Gallery

AT THE WINDOW

CARLE J. BLENNER

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THE USEFULNESS OF ART

Extract from an extemporaneous address made by Dr. Henry Suzzallo at a dinner concluding the Regional Meeting of the American Federation of Arts in Denver, December 5. Stenographically reported.

I cannot agree with people who say there is no utility in art; the truth of it is that art is a great social and personal utility. The only reason why we have not proved it so is that we have not wanted to do so. Artists have always felt that, living in a kind of Paradise, a world of their own, they could forget all about art's usefulness to living. But I think, if you talk to any good modern psychologist who knows anything about the emotions, you will find that he feels the way I do about it.

There is no question whatsoever about art's usefulness. Here are a few simple facts. You can have your nerves all torn to pieces with the troubles of the day. You can go to the theatre at night, see a tragedy

worse than all that you have been through during the day, and then go home rested to to sleep all night long. Drama is very distinctly recreative. Now I know that artists do not care about all this. I have often tried to put books on the psychology of the emotions into artist's hands, but they shy at them. Nevertheless, modern psychologists give a high, spiritual utility to everything aesthetic, as the great factor that really recreates. The artist creates, but when you share his work appreciatively you recreate yourself.

Did you ever think of the many foolish things we do in trying to bring people to an understanding of art? Think of the emphasis we are putting on teaching the history of art! We scorn the man who has no appreciation of the technical aspects of art! But these intellectual aspects are subsidiary things; they have little to do with the prime business of appreciation; simple feeling and enjoying. Until we, as civilized laymen, recognize the importance of that intangible thing called enjoyment and develop it, handling our museums and everything else from that point of view, we are going to fail to disseminate good taste and art appreciation. The same mishandling is found in other fields—literature, for example. I think if I had to take any chances today with a lot of children, I would rather have them never study a piece of literature in school than to have what they read indexed and analyzed until they get everything cognitive and nothing really feelingful from the work. The chances are that the only feeling they will get is the feeling of dislike for literature. The greatest indictment against the treatment of literature in the schools today is the large number of people who have been long exposed to the great classics of literature, and the small percentage of them who ever look at good books again after they leave school.

Did you ever stop to analyze the difference between a cognitive state of mind and the state of mind which is primarily feelingful? It is your business to think about this distinction if you are going to popularize the art movement. When I have an idea I have it, and I can do almost anything I please with it imaginatively. I have a rose in my hand; I can change it into a carnation, or any other kind of a flower I want. I

think of a two-wheeled cart; I put two more wheels on it and make it some other kind of a vehicle. But when you have an emotion you do not have it—it *has you*. There is the big distinction. It implies a totally different technique for handling. Schools of art for plain folks have given little conscious heed to the implied difference of technique in teaching.

Then, again, psychologists will not help teachers of art much unless they differentiate between the social and the aesthetic emotions. Programmes must be based upon these differentiations. We must differentiate between the feelings with which we run the world and the feelings we have when we look at a painting or see a drama. A hint will help!

When I am in a state of mind that is beauty, what do I say? I do not say, "I have beauty in my mind"; I say, "it is beautiful." But when I am in a state called anger I say, "I am angry." Now that subtle little distinction points out an important difference. When I say, "I am angry," the emphasis is upon myself, and when I say, "It is beautiful," the emphasis is on something outside of myself. It is tiresome to think of yourself; it is restful to forget yourself. That is why one set of emotions is wearing, the other restful. An executive, or anybody else who carries on the real work of the world, is more or less tearing himself to pieces doing it, and this is the result of his vital or social emotions. The function of these emotions is to upset you so that you feel you must go out and do something to the world of things and people. The world would not move toward better things if we did not have emotions—righteous indignation, and other feelings that stir the personality to action.

When I say, "It is beautiful," I have a distinctly agreeable feeling. It brings me a sense of perfect poise within myself. A beautiful work of art returns the torn, fighting, worn-out spirit to unity and poise.

The best criticisms of a piece of architecture or a work of sculpture or any other artistic object begin with feelings of personal satisfaction or dissatisfaction with the thing as a unit. Analysis of that feeling ends in intellectual statement, a subsequent and secondary, though necessary product. Our fundamental mistake is that, in trying to

get appreciation, we try to enter through the secondary or cognitive factor, not realizing that this secondary or intellectually understanding cannot operate successfully until we have gone through the first or emotional experience, which is the basis of all good taste.

In any community or school programme for interesting the people who have no art interest, whether they be children or adults, success depends upon our willingness to obey the injunction that the doorway to artistic good taste is through the reaction of personal feelings. The secondary intellectual understandings of art do finally enrich our satisfactions with art and indeed heighten our feelings in the end. But these must not elbow themselves into an initial and dominating place in the art activity of appreciators. If they do, affectation, insincerity, and a learned pedantry assassinate man's simple and direct joy in loveliness.

There is a very large social utility in art. I do not care what abstract philosopher's definition of art you may take. People will tell you that the function of art is to beautify or idealize the realities you cannot escape in life; or that it is to realize or objectify the idealities or beauties which imagination, running free, dreams and craves to make exist. They both constitute valid and useful approaches to the aesthetic energy at its creative work of heightening the worth of life.

Whatever man's very wonderful position in the world is, he is not quite a god; neither is he quite a creature or a beast. If he were a creature, he would accept stoically all that life thrusts on him; if he were a god, he would not accept anything that is displeasing to him. But, being a man, he is half-god and half-creature—he accepts some of life; the rest he strives to make over. There is something divine about that part of life which is art.

Old King Canute went down to the shore and ordered the sea to retreat. It was an impotent act because it was a regal and not an artistic command. How often before a sunset, beautifully patterned with mass and color, we would put out our hands and say, "Stay, beautiful colors." What kind of gods are we to say "Stay"? But we do get paints and canvas and make that sunset endure through the painter's skill and the

appreciator's response. That is the divineness of the arts.

I am deeply interested in what the Federation is doing to set up centers of art all over America, not to set them up but to get the people themselves to set them up. I have my own ideas about how this should be done, but, not being an artist, I can speak only as an educationalist. As a schoolmaster I am gloriously eager to make the American people alive to what art means in its highest sense, for every person, for every social institution, for every place, be it home, neighborhood, town or city. * * *

You can believe in art for its own sake, or you can believe in it for society's sake. I am pleading for the utility of art for humanity's sake.

BASHFORD DEAN

Bashford Dean, formerly Curator of Arms and Armor at the Metropolitan Museum of Art, and recently a trustee, died on December 6 in Battle Creek, Michigan. Mr. Dean was born in New York City in 1867. After graduation from the College of the City of New York, he devoted himself to the natural sciences and became one of the foremost zoologists and ichthyologists in America. In 1903 he joined the staff of the Metropolitan Museum, first as honorary curator and later as curator of arms and armor.

Quoting from an editorial in *The New York Times*: "It is doubtful if any other individual has rendered greater service to American museums than he in his capacity of curator of arms and armor at the Metropolitan Museum. In twenty-five years of unremitting endeavor, Dr. Dean raised the Museum's collection of armor from nothing to a position not so much short of the three or four great armories of Europe. While no American museum can ever rival the glories of the Renaissance armorers assembled at Madrid, London and Vienna, the collection in the Metropolitan is more useful for the historical student than any in Europe, having a wider chronological spread, a more complete representation of all periods, and an incomparable richness of collateral evidence in pictures, stained glass and the like.

"Dr. Dean was a curator of an unusual sort. Collecting armor was merely his hob-

by. Professionally he was a university professor, a distinguished zoologist. . . . The ardent collector and the minute connoisseur were exceptionally combined in Dr. Dean. He combed the world for rare pieces, located them when he could not buy them, and, though he eventually bought many of his finds, for some mysterious reason they were about as likely to come to the Museum by gift as by purchase. In this unending quest, which would have engrossed the entire energy of most men, Dr. Dean never intermitted his archaeological studies. He knew the pieces as few sedentary curators ever know their treasures.

"His friendly and helpful personality could not confine itself to the interest of a single museum. With advice and information he gladly served his potential rivals, private collectors, small museums. He saw the cult of old armor in America as something more important than building up his department. There never was a more accessible man, or one more generous in communicating lore which had cost him pains to acquire. It was these qualities of simplicity and magnanimity which won for the museum from European and Japanese aristocrats favors which mere money would not buy. He was a practical man, and, when the World War came, out of his archaeological knowledge he produced that admirable helmet which turned off many a Mauser bullet before Belleau Wood, Saint Mihiel and the Argonne. Had he loved German fashions, he could have signed himself Professor, Doctor, Curator, Major Dean.

"Some four years ago he saw that his work was essentially completed and, wishing more time for his zoological studies and more leisure for private collecting, he cast about to insure his succession. When this was effected, last year, he resigned his curatorship and was elected to the board of trustees. It seemed that a career of still greater usefulness was opening for him.

"Cut down in his vigor, with a great work completed, and perhaps a greater work before him, Bashford Dean's death is a sore blow to everybody in America who loves the scholarship of art. In scholarship we may see his like, but we shall hardly see it tempered with that noble generosity and friendliness which were peculiarly his."

NOTES

THE METROPOLITAN MUSEUM ANNOUNCES SALE OF DUPLICATES

The Metropolitan Museum of Art has announced its second sale at public auction of surplus objects. This will be held under the auspices of the American Art Association on February 6, 7 and 8, and will comprise paintings and various art objects for the most part of the nineteenth century.

The purpose of the sale is not only to secure storage space, which is greatly needed, but to make the works available. Kept in the attic or the cellar, they are profiting no one. When it was determined to put these works on the market, the original donors, or in case of their death their personal representatives, were given the opportunity to receive back the gifts, and in some cases availed themselves of the privilege. The possibility of distributing these works to smaller museums was considered, but such a distribution was not deemed practical. Even small museums are not willing to accept, without question, works of art no longer desired by a great museum. Furthermore, works of art thrown on the market help to distribute interest in art as well as to establish values. The art sale is not merely commercial; it has educational value.

Doubtless some of the works which the Metropolitan Museum is selling will find their way into other museums, if not immediately, in course of time. Under the circumstances as set forth, such a sale can only be regarded as public spirited and as evidence of a sense of responsibility both to artists and to donors on the part of the Museum's trustees.

INDUSTRIAL ART IN THE METROPOLITAN MUSEUM

The Metropolitan Museum of Art, on February 11, will again set forth an exhibition of American Industrial Art with the purpose, first, of demonstrating the close cooperation between the designer and the producer; and second, emphasizing the importance of the architect as a source of design in many fields other than the design of buildings.

All objects in this exhibition, the eleventh in the Museum Series, will be of contempo-

rary American design and of American manufacture throughout. The general scheme of the exhibition is one involving a number of group displays, often suggesting room interiors but representing actually the elements of rooms, showing in each case the possibilities of design and arrangement rather than the finality of a problem in decoration as it might be solved by a decorator. The groups shown will range from a backyard garden to a business office and from a man's den to a nursery. The whole will be disposed according to a general gallery arrangement designed for this exhibition, and itself the work of the designers of the groups.

In the development of the project the Museum has relied upon the assistance of a Cooperating Committee of nine men prominent in their respective fields of design, whose help has been fruitful of most gratifying results, the original committee of six first appointed having been increased at their own request to nine, in view of the wide contacts called for by the type of exhibition planned. The committee as now constituted is as follows: Raymond M. Hood, Ely Jacques Kahn, Eliel Saarinen, Eugene Schoen, Ralph T. Walker and John Wellborn Root, architects; Leon V. Solon, ceramic designer; Armistead Fitzhugh, landscape architect; and Joseph Urban, architect and scenic designer.

THE METROPOLITAN MUSEUM INAUGURATES A NEW PUBLICATION

Much interest attached to the publication of the first volume of Metropolitan Museum Studies, Part I of which was issued in December. Part II at the same time announced for issuance early in 1929. Part I contained the following articles:

"Four Seventeenth-Century Pintadoes," by Joseph Breck; "Photography and the 'Modern' Point of View: A Speculation in the History of Taste," by William M. Ivins, Jr.; "Were the Nude Parts in Greek Marble Sculpture Painted?" by Gisela M. A. Richter; "On American Polearms, Especially Those in the Metropolitan Museum of Art," by Bashford Dean; "A Commode and a Secretary by Riesener," by Preston Remington; "A Gothic Pile Fabric," by Eleanor B. Saxe; "John Townsend, an Eighteenth-Century

Cabinet Maker," by C. O. Cornelius; "Notes on Some Mosan Enamels," by Joseph Breck; "A Corbel from the Strozzi Palace," by James Rorimer; and "Dated Specimens of Mohammedan Art in the Metropolitan Museum of Art—Part I," by M. S. Dimand, all beautifully illustrated.

In an Introduction to this volume Mr. de Forest pointed out the difference between the function of the *Bulletin* and the function of Metropolitan Museum Studies. The former provides regular communication between the Museum and its members; the latter is now established to provide communication between the Museum staff and serious students of art throughout the world. The staff of the Metropolitan Museum today numbers over forty and, as its president says, are able and eager to interpret the Museum's collections to the world of scholarship; therefore the Museum deemed it a duty to them and to itself to provide such an opportunity. Although intended primarily for studies by members of the Museum staff, outside contributors will be invited from time to time. The circulation will be limited to subscribers. The subscription price—none too high for such a publication—is \$7 per volume, or \$4 each.

A publication of this sort could not be expected to pay costs. It is therefore eminently reasonable that it should be subsidized as a museum activity. In all probability, at the present time its scholarly contents will appeal to comparatively few, but it is through the medium of such publications, evidencing a degree of scholarship heretofore associated chiefly with the older nations, that America will attain standing in the field of art among scholars of the old world. It is therefore not only an educational but a patriotic enterprise upon which the Metropolitan Museum has embarked.

A notable gift of a French Gothic sculpture of the Madonna and Child of the School of the Ile-de-France has just been announced by the Board of Directors of The Memorial Art Gallery of Rochester for the permanent Collection. Presented by Mrs. James Sibley Watson of Rochester, it is installed in the stone mediaeval Fountain Court in association with the Gothic



MADONNA AND CHILD. FRENCH GOTHIC STATUE

GIFT OF MRS. JAMES SIBLEY WATSON TO THE MEMORIAL ART GALLERY, ROCHESTER, N. Y.

tapestries which were the gift of Mr. Watson last year. The strength of modelling of the sculpture, in its strong pattern of light and shade in the rendering of the folds of the draperies, and the traces of gold and polychrome which are still to be seen on its surface have brought not only effective sculptural forms to its spacious setting but great decorative beauty as well.

The Madonna has an important provenance, coming from the notable Haussaire Collection of Rheims, and was recently included in the Exhibition of Gothic Art at the Detroit Institute of Art. It had the enthusiastic recommendation of Dr. William R. Valentiner. The purchase was made from Arnold Seligmann Rey and Company, Incorporated.

Coming from the School of the Ile-de-

France of the First Half of the Fourteenth Century, the sculpture expresses the purest development of the earlier Gothic tendencies toward the more graceful line-quality and more gracious presentation of the Madonna in her humanized form. She is no longer the austere Queen of Heaven enthroned with her king-like Son, but the smiling mother who bends with supple grace and beautiful tenderness over her Child. The crown is retained as her regal attribute, and the broken nosegay in her exquisitely modelled hand is the symbol of the Flower of the Spirit, but otherwise she is divine only as love has made her so. This change in the cult of the Virgin is most happily to be seen in the work of the earlier schools, before the exaggerated forms and almost vulgarizing realism of the fifteenth century degraded her unduly. Here the rhythmic folds of her gown, the restrained tilt of the body, the delicately sculptured features, and the almost Oriental quality in her inward-turned smile and extended hand place her early in her century and in the tendencies of the finest French Gothic traditions.

The sculpture stands 53 inches high.

AT THE CLEVELAND MUSEUM

At the Cleveland Museum of Art the Print Club of Cleveland has lately made its annual showing, evidencing the remarkable extent to which a small group of enthusiasts has aroused interest in prints as a collector's hobby and as a vital form of art. Nearly two hundred prints and drawings constituted the exhibition, which embraced the choicest examples in the private collections owned by members of The Print Club. These ranged from the works of Durer, Rembrandt, Schongauer, and others of the Old Masters down to the print makers of the present age. Of the latter the range extended from Picasso and Segonzac to McBey and Benson, Whistler and Meryon. In fact, it was an exhibition as varied in character as might be expected from a club of some two hundred members, each following his own individual bent. This club, which was originally formed to foster a knowledge and appreciation of prints, has been largely responsible for upbuilding the Print Department of the Cleveland Museum. Coincident with the showing of this exhibi-

tion, a small group of prints recently presented to the Museum was on view.

Among the Museum's important acquisitions in other fields of art is a Greek Head of a Sphinx, dating from the Fifth Century B. C., which has been added to the John Huntington Collection. Writing of this work in a recent number of the Museum's Bulletin, Rossiter Howard, Curator of Classical Art, has said: "The great Sphinx head is certainly Ionic in type, though it was unearthed about a century ago in Sicily, in the Phoenician city of Solunto. Furthermore, it is made of a coarse-grained marble characteristic of the quarries of Eastern Greek Islands, where Ionian sculptors flourished. Was the Sphinx carved in the Phoenician city by an Ionian Greek sculptor, out of imported marble? Or was it carved in Ionia? There is nothing peculiarly Sicilian about the head; and if material and style are Ionic, it makes little difference where the sculptor's studio was located. . . The color and surface of the marble are attractive. Tiny petrified roots attest to long ages in the ground, which has warmed the white marble and softened all the edges of the carving. To modern eyes it is probably more beautiful now than it was when it was made twenty-five hundred years ago."

THE CHARLES M. LEA PRINT COLLECTION

At the Pennsylvania Museum the inaugural exhibition of prints from the Charles M. Lea Collection was shown during the latter part of December and until January 22. The collection consisted of 100 selected prints by the older masters, dating from 1450 to 1750. The purpose in selecting this first exhibition was to give a suggestion of the scope and wealth of the Lea Collection, which embraces more than 5,000 prints, by fine examples of the older masters of the most representative periods of engraving in Germany and Italy, Holland and France. Among the most outstanding works shown were the "Entombment" and the "Bacchanal of the Winepress," by Mantegna; the "Great Horse," by Durer, produced in the year 1505; "Mars, Venus and Love," by Raimondi; "Baptism of Christ," by Lucas van Leyden; a "Nativity," by Ludwig Krug; and woodcuts by Burgkmair, Cranach and Schaufelein. Representing the work of



THE PENNSYLVANIA MUSEUM, PHILADELPHIA, AND COPY OF BERNINI'S FOUNTAIN

a later generation were the works of the so-called "Little Masters," among which may be mentioned "The Triumph of Bacchus," by George Pencz, a German. Of this same period in Italy were the pupils of Marc Antonio, Agostino da Musi and the Master of the Die, both of whom were represented in this inaugural exhibition, the former by a strikingly weird design entitled the "Sorceress" or the "Skeleton." Typical of the rococo style of the second half of the sixteenth century was Giorgio Ghisi's "Visitation," with its elaboration of architectural detail and Michael Angelesque figures in theatrical poses. Representative of the school of portraiture in France, which reached its greatest glory during the reign of Louis XIV, were a number of prints by Jean Morin. There was also a brilliant portrait of Hyacinthe Rigaud by Drevet, after a painting by Rigaud himself. This collection is particularly rich in Dutch etchings of the seventeenth century—street and tavern scenes by Dusart; animal etchings by Paul Potter; and last, but by no means least, portrait etchings by Van Dyck and religious themes by Rembrandt. Of the latter the exhibition contained the famous "Hundred Guilder Print" (Christ Healing the Sick); "Angel Leaving the Family of Tobias," and "The Return of the Prodigal."

Mention has here been made of but a few of the most notable examples in this great collection, of which further exhibitions will be made monthly throughout the season.

ART IN HONOLULU

In Honolulu the art event of chief interest this season was the annual exhibition of the Association of Honolulu Artists, which was set forth in November in the beautiful Honolulu Academy of Arts designed by the late Bertram G. Goodhue. To this exhibition more than forty local painters, etchers and wood-carvers submitted works, and the result was a display of unusual variety, both in themes and in treatment. At a "Cigarette Concour" of members of the Association a large marine by Lionel Walden was voted the most outstanding painting exhibited. "The Sleeping Girl," an expressionistic canvas by Madge Tennent, and "Through the Trees," a landscape by W. Twigg Smith, tied for second place, the former being purchased, however, for the permanent collection of the Honolulu Academy of Arts. This vote of the artists took the place of prizes, according to the custom in connection with these exhibitions.

This general exhibition was followed by one-man showings of the work of D. How-

ard Hitchcock, W. Twigg Smith and Yasulo Kuboki.

The Academy of Arts is conducting, as a part of its programme for the season, a series of historical exhibitions of the graphic arts, in connection with which lectures are given by members of the Academy staff or by outside authorities. During December the exhibition consisted of a collection of lithographs by contemporary American artists and a smaller group of works in the same medium by Gavarni a French artist. Among the Americans represented were Joseph Pennell, George Bellows, Childe Hassam, Ernest Haskell, Kerr Eby and Bolton Brown.

The Academy also maintains a series of lectures on such arts as decoration, one of the most important of which was that by Catherine Jones Richards, on "Problems of Interior Decorating"; and a series of musicales, including a recital by the Gleemen of Honolulu, a chorus of business and professional men of the city. The principal Oriental holidays are celebrated at the Academy, including the Chinese Moon Festival and the more recent Japanese Imperial Enthronement.

A group of women painters of Honolulu has lately been formed, as the outgrowth of discussions arising from the exhibition of the Association of Honolulu Artists. This group, known as The Seven, represents the modernistic tendency in painting. Its avowed purposes are to furnish constructive criticism of the work produced by its members and thus stimulate artistic growth. The first exhibition of this group will be held in April. Among the members are Louise Pinckney Sooy, head of the art department of the University of Hawaii; J. May Fraser, illustrator of Padraic Colum's books on Hawaiian legends and other works; Madge Tennent, mentioned above; Bim Melgaard and Kathrine McLane, members of the staff of the Honolulu Academy of Arts; Juanita Vitousek and Imogene Burr.

C. F. G.

AT THE
CHICAGO ART
INSTITUTE
and continued throughout the month of

January. Among the painters showing one-man collections were James Chapin, John R. Grabach, Ross Moffett, Guy Pene du Bois and John Sloan, all of whom were likewise represented in the comprehensive exhibition of American Paintings and Sculpture which immediately preceded these smaller exhibitions at the Art Institute. Other exhibitions opening concurrently with these one-man showings, and continuing to the same closing date, were a collection of paintings by Old Masters, including Pieter de Hooch, Dirk Boutz, Chardin, Luini, Goya and others; a collection of Mural Paintings shown under the auspices of the American Federation of Arts; sculpture by Franz Barwig of Austria; paintings by Anto Carte of Belgium; Indian Portraits by Winold Reiss, who has made a specialty of portraits of the Blackfeet Indians; and an exhibition of paintings and prints by Odilon Redon, the most comprehensive showing of this French painter's work ever held in this country, including his private collection of his own prints, over two hundred in number, which the Art Institute purchased from his widow and which is the only one of its kind in existence. For variety of interest, both in subject matter and in manner of expression, these exhibitions would seem to have been unusually noteworthy.

Each year the Antiquarian Society of the Art Institute sponsors some exhibition or exhibitions which are out of the ordinary. This season their choice was Empire Furniture and Paintings, and an interesting exhibition of such works was set forth in the Wing of Decorative Arts during December. This included a number of rare pieces elaborately decorated with gilded reliefs which were made especially for the Duke of Parma, Consul Cambaceres under Napoleon in 1799 and later Chancellor of the French Empire.

A remarkable marble stele, or tomb sculpture, in high relief, has lately been added to the Alexander White Collection at the Art Institute. This has been mounted and placed at the south end of the Classical Gallery, at the left of the main entrance to the building. It is attributed to a period in Greek art approximately three hundred to four hundred years before the Christian era. The work contains three life-size figures—a man seated at the right, a woman standing just behind him, and a man standing at the

left, with head inclined and right arm extended toward the seated figure. The long interment of this stele in the ground, and the rough usage it has received in the more than two thousand years since it was carved, have resulted in the defacement of some of the figures, but enough remains to show that it is a rare and valuable work.

Paul Trebilcock, the Chicago painter, whose self-portrait was awarded the Logan Medal in the 1928 Chicago Artists Exhibition at the Art Institute, has issued a book containing numerous illustrations of his most recent portraits.

The Christian Herald.

LITTLE CHURCH through its Bureau of
DESIGN Church Planning, has lately
COMPETITION conducted a nation-wide
competition for a "perfect
church," or the most beautiful and adequate
structure for a small congregation. This
contest was instituted as an incentive to the
development of fine small-church architec-
ture in this country. The forty-five entries
received represented churches in twenty
states which have been constructed since
July, 1926. The awards were made by a
committee consisting of Ralph Adams Cram
of Boston, Joseph Hudnut of Columbia
University, and A. F. Wickes of Indianapolis.
The first prize of \$1,000 went to the Meth-
odist Episcopal Church at Trainer, Pennsyl-
vania, the architects, Bruce C. Wenner and
T. M. Sundt of Philadelphia, receiving half
of the amount, the church the other half.
This church, which is Gothic in design, was
selected because of "frank handling of the
traditional forms and the recognition of
modern educational needs even though the
requirements are for a small school." The
second prize of \$200 went to the First Bap-
tist Church of Plainfield, N. J., and its de-
signer, Hobart B. Upjohn of New York.
Among the churches receiving honorable
mention were The Philip G. Cochran Me-
morial Methodist Episcopal Church of Daw-
son, Pennsylvania, designed by Thomas
Pringle; the West Side Presbyterian Church
of Engelwood, N. J., Hobart Upjohn, archi-
tect; the First M. E. Church of Hamilton,
Ohio, Mueller and Hair, architects; the
Second Reformed Church of New Bruns-
wick, N. J., Ludlow and Peabody, archi-
tects; First Evangelical Church of Houston,

Texas, Joseph N. Northrop, Jr., architect;
and the Ridgeview Community Presbyte-
rian Church of West Orange, N. J., Arnold
W. Brunner Associates, architects.

This competition, according to the state-
ment of the jury, was most impressive, rep-
resenting a remarkable example of the stu-
pendous progress that has marked church
design and construction during the past ten
years. The entries submitted were on view
at the Architectural League of New York,
December 15 to 19, and from them a selec-
tion of twenty of the most notable have
been assembled for showing in other cities
of the country, possibly under the auspices
of the American Federation of Arts.

THE ABBEY MEMORIAL SCHOLARSHIPS	In connection with the Me- morial Exhibition of draw- ings and sketches by Edwin Austin Abbey which is now in progress at the American
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Academy of Arts and Letters, New York,
the following notice from *The Landmark*,
concerning the Abbey Scholarships, is inter-
esting:

"The Edwin Austin Abbey Memorial
Scholarships for Mural Painting are under
the control of a council composed of Lord
Northbourne (Chairman), Mrs. E. A. Abbey,
Mr. A. K. Lawrence, Mr. F. V. Burridge,
O.B.E., Sir Giles Gilbert Scott, R.A., Mr.
R. Anning Bell, R.A., and Professor E. W.
Tristram, F.S.A. The Council offers for
competition each year two Minor Scholar-
ships of £125 a year and one Major Scholar-
ship of £250, in each case tenable for three
years. The competitions are open to men
and women who are either British subjects
or citizens of the United States of America,
and competitors for the scholarships must
not be over 25 and 27 years of age, respec-
tively. The holder of a Major Scholarship
will be required to spend most of the time
covered by scholarship in Italy and to study
the art of mural painting in accordance
with a specified course laid down by the
Council.

"A set of completed works, as detailed
in the prospectus, must be submitted by
candidates. Applications must be made
upon a form which can be obtained from the
Secretary, Edwin Austin Abbey Scholar-
ships, Chelsea Lodge, 42, Tite Street, Lon-
don, S. W. 3. For the Minor Scholarships

the completed form must be returned not later than May 21, 1929, and for the Major Scholarships not later than December 14, 1928, the competitions taking place in July and February, 1929, respectively."

ST. LOUIS
NOTES

The St. Louis Artists' Guild has recently held its Sixteenth Annual Competitive Exhibition. The jury of

award for this exhibition was composed of Ernest Lawson of Kansas City, F. G. Hibbard of Chicago, and Dixie Selden of Cincinnati. No work submitted was eligible for more than one award, and no artist may receive the same prize two years in succession. The awards were as follows: The St. Louis Artists' Guild Prize of \$300 to E. Oscar Thalinger for a painting entitled "The Storm"; the Chamber of Commerce Prize of \$350 for an industrial scene in St. Louis to Tom P. Barnett for a painting entitled "Covering the River des Peres"; a prize of \$100 offered by Mr. W. K. Bixby for the best landscape, to Eugene Barth for his painting, "Tranquility"; the Frederick Morgan Crunden Prize of \$100, offered by Frank P. Crunden, to John J. Eppensteiner for "The Flood"; a prize of \$50 offered by Mrs. Erma K. Stix for a modernistic painting to Valentine Vogel for "Study in Blue." F. G. Carpenter, with his picture, "The Art Students' Bazaar," won the George Warren Brown prize of \$50. The mural decoration prize of \$100, offered by Mrs. Letticia Parker Williams, went to Charles Guest; the Edward Mallinckrodt prize of \$100 for a portrait, to T. Kajiwaru; and the Frederick Oakes Sylvester prize of \$50, offered by Mr. W. K. Bixby for sculpture, to Dorothy Jennings. A special prize of \$50 for merit went to Gisella Loeffler for a water color entitled "Morning," which was later purchased by a member of the jury. Honorable mention was awarded Ethel Grosskopf, Lillian Glaser, A. Louis Freund, and Sheila Burlingame.

The St. Louis *Post-Dispatch* has announced its fifth annual exhibition of drawings and paintings in black and white of St. Louis scenes. A prize of \$250 is awarded to what is adjudged the best picture in whatever medium so long as it is in black and white and has for its subject some representation of St. Louis. The competition is open to all



RALPH ADAMS CRAM EXPOUNDING HIS FAITH

WOOD-CARVING BY JOHN KIRCHMAYER



HUMORESQUE—SELF-PORTRAIT
CARVED IN WOOD BY JOHN KIRCHMAYER

artists, resident or non-resident. A second prize of \$100 and a third prize of \$50 are also awarded.

The St. Louis Art League has assembled a complete exhibition of thumb-box pictures for its downtown galleries, where they will be shown the greater part of the winter season.

The Art Alliance of St. Louis arranged a large costume ball, which was held January 11 at the new Jefferson Hotel. The period covered was that of the French kings from Francis I through time of Louis XVI. This allowed the greatest freedom of selection

and in its variety created a pageant of French history. Prizes were awarded the best costumes by a jury composed of Mary Powell, Charles F. Galt, O. E. Berninghaus, and Edmund H. Wuerpel. The purpose of the ball was to establish a fund which would enable the Art Alliance to award a travelling scholarship to a student of the St. Louis School of Fine Art.

M. P.

The Carnegie Corporation of New York has recently set aside a fund for the continuation during 1929-30 of scholarship grants in behalf of prospective college teachers in the fine arts. The sum available is sufficient to provide for a limited number of reappointments and new appointments.

The purpose of the grants is to enable students in the fine arts to pursue graduate study under the direction of American universities either in residence in them or abroad, in preparation for the teaching of graphic and plastic arts in colleges and universities as contrasted with teaching opportunities in museums, professional schools, etc. While no formal pledge is required of incumbents, it is understood that applications received will be made in good faith by those who are planning to become teachers. The desire of the Corporation is to attract promising young men and women to the teaching profession rather than to recognize merit and accomplishment on the part of those who are already members of the profession.

The stipend ranges from \$1,200 for first year graduate students to \$2,000 in certain cases for advanced work abroad, but in this, as in other matters, the practice of the Corporation varies to meet the requirements of the individual student. Applications for scholarship grants for 1929-30 should be filed before February 11, 1929.

The Advisory Group on Scholarship Grants will make selection on or before March 15, 1929, and applicants will be notified as soon as possible thereafter.

Applicants should address the Carnegie Corporation Advisory Group Scholarship Grants, 522 Fifth Avenue, New York City, for further information.

COMPETITIONS FOR THE PRIX DE ROME

The American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, painting and sculpture.

In architecture the William Rutherford Mead Fellowship is to be awarded; in landscape architecture the fellowship is provided by the Garden Club of America Fund; the fellowship in sculpture is supported by the Rinehart Scholarship Fund of the Peabody Institute of Baltimore, Maryland.

The competitions are open to unmarried men, not over thirty years of age, who are citizens of the United States. The stipend of each fellowship is \$1,500 a year for three years, with allowances of \$500 for transportation to and from Rome and \$150 to \$300 for materials and incidental expenses. Residence and studio are provided at the Academy, and the total estimated value of each fellowship is about \$2,500 a year.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfill the obligations of the fellowship.

In architecture, graduates of accredited schools will be required to have had architectural office experience of six months, and men who are not graduates of such schools may enter the competition if they have had at least four years of architectural office experience and are highly recommended by a Fellow of the American Institute of Architects.

Entries for all competitions will be received until March 1. Circulars of information and application blanks may be secured by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City, N. Y.

EXHIBITION
OF PRINTS
AT THE
LIBRARY OF
CONGRESS

An interesting and rather unusual exhibition of Prints has recently been installed in the galleries of the Print Division of the Library of Congress, following the exhibition of French Prints

sent to various museums in this country under the auspices of the American Federation of Arts.

The present exhibition represents the

recent accessions received by purchase, gift and copyright, and includes not only the work of our American artists but that of a number of foreigners as well. It comprises etchings, lithographs, engravings, wood-block prints and photographs, the latter the work of Clarence H. White, Laura Gilpin and Gertrude Kasabier, who have raised photography to a high standard of artistic excellence.

Of the foreigners, some of the earlier artists in the Graphic Arts are represented, Pierre Drevet of the seventeenth century, by a portrait of Gasto de Rohen, engraved, as were many of the portraits of that time, in a decorated oval. Still earlier is Cornelius Bega in two small etchings. By Alexander Calame, of the early eighteenth century, there are four beautiful lithographs of Alpine scenery. There are prints, etchings, and line engravings after portraits by Rigaud and Nanteuil, by Etienne Fiquet. Then there is Lepere, the greatest of the modern graphic artists, whose etchings and wood-engravings are unsurpassed. Maurice Achener, one of the most charming of the modern French etchers, is represented by six views of Paris, a bit of Geneva, and two lovely country scenes.

Of the Englishmen represented there are Arlent-Edwards, the popular mezzotint engraver, Herbert Dicksee, the etcher of dogs, and Hedley Fitton, who does cathedrals usually in color.

Katherine Cameron, sister of D. Y. Cameron, is represented by etchings of flowers with bees and caterpillars clinging to the blossoms, exquisitely dainty.

The early American artists in wood-engraving are seen at their best in fine portraits by W. B. Closson, Gustav Kruell, and Timothy Cole. Both Daniel Garber and Frank Duveneck, among the painter-etchers, are seen at their best. So also is George Elbert Burr, nine of whose winter scenes are included in this collection. Walter Tittle's striking lithographic portraits of Sir Oliver Lodge, Joseph Conrad and Hall Caine are a unique feature, each autographed by the sitter.

Among others represented are Kerr Eby, Anton Schutz, Alfred Hatty, Louis Orr, George Plowman, Rudolph Ruzika, Lester Hornby, B. J. Nordfeldt, Benson B. Moore, Lee Hankey, Herman Webster, John Wink-



PORTRAIT OF ADMIRAL MANFRIN

PAOLO VERONESE

PRESENTED TO THE CLEVELAND MUSEUM OF ART BY MRS. L. E. HOLDEN
AND MR. AND MRS. GUERDON B. HOLDEN

ler, Benjamin C. Brown, Sears Gallagher, George Wales, Frank V. Chaka, H. Lindley Hosford, Mr. and Mrs. Frank Armington, Arthur W. Heintzelman, Luigi Kasimir, Emil Fuchs, Eileen Soper, Marguerite Kirmse.

The exhibition as a whole shows a diversity of theme and treatment and the inexhaustible versatility of the etcher's art.

INFORMATIVE
WORKS IN
REGIONAL
PLANNING

The Committee on the Regional Plan of New York and Its Environs announces the early completion of its work of preparing a comprehensive plan for the

whole region within about 50 miles of New York City.

In preparing the plan, it was necessary to

study a great many problems connected with the development of the area. The committee thought the information which had been gathered of such general interest that it decided to publish the most important of these studies in a series of ten survey volumes. Over half of these are now published, and the rest are being brought out as rapidly as possible. The plan itself will be published in two additional volumes.

Although the reports deal primarily with the New York region, they contain discussion of a general nature, including statements of principles and standards of planning practice, which make them of interest to communities throughout the country.

The scope of the project is indicated by the titles of the volumes listed herewith.

Survey Volumes

I. Major Economic Factors in Metropolitan Growth and Arrangement.

IA. Chemical, Metal, Wood, Tobacco and Printing Industries.

IB. Food, Clothing, and Textile Industries, Wholesale Markets, and Retail Shopping and Financial Districts.

II. Population, Land Values and Government.

III. Highway Traffic.

IV. Transit and Transportation.

V. Public Recreation.

VI. Buildings; Their Uses and Spaces About Them.

VII. Neighborhood and Community Planning.

VIII. Physical Conditions and Public Services.

Plan Volumes

I. Atlas of complete Graphic Plan of New York Region with descriptive text.

II. Reports on Planning Principles and Standards with Illustrated Proposals.

The great expense of publication has necessitated charging a subscription price of fifty dollars for the complete set, which includes an extra wall map of the Graphic Regional Plan. The Survey Volumes, except for IA and IB, may be purchased separately at three dollars each. The Plan Volumes are sold together only, and cost twenty-five dollars. Further information may be obtained from the Regional Plan of New York, 130 East 22nd Street, New York City.

The Knoxville Art League,

THE KNOXVILLE Knoxville, Tennessee, has ART LEAGUE recently purchased a new home and taken up its residence therein. This is "Melrose," one of the oldest private homes in Knoxville, built in 1858. Henceforth it will be known as the "Melrose Art Center" and will house the permanent collection of works of art which the Knoxville Art League is assembling, as well as transient exhibitions held throughout the season. The house is a large, old-fashioned building surrounded by extensive grounds, beautifully planted with trees and shrubs. The large rooms on the first floor have been transformed into galleries for the display of paintings, while on upper floors are offices, smaller galleries, and a tea room, maintained by the League.

The "Melrose Art Center," while primarily the home of the Knoxville Art League, is in every way a community undertaking, having

been made possible largely through the generosity of the people of Knoxville. Much of the building materials, furnishing and fixtures used in the renovation of the house for its present purposes was the gift of local merchants and dealers, in addition to which gifts of works of art were presented by many art-loving citizens.

The President of the Knoxville Art League is Mrs. George Gaut, under whose wise leadership and direction the purchase of the new home was made.

SUPPORTING
ART IN
ILLINOIS

The Illinois Academy of the Fine Arts, one of the few state art associations which have been successfully established, is holding its

Third Annual Exhibition at the Illinois State Museum in Springfield. Apropos of this announcement, the following editorial from the *Art World*, the magazine of the *Chicago Evening Post*, is interesting:

That Illinois is to support an academy of fine arts of the works of its painters at Springfield is a project deserving every encouragement. Illinois is a picturesque and unusual commonwealth. Nearly the area of the United Kingdom of Great Britain, it has colonies of citizens whose parents came from one or another of the empires, kingdoms and principalities of Europe—those who were downtrodden there and found freedom and the advantages of education here. Last winter the series of exhibitions from town to town under the auspices of associations of commerce brought to light amazing social revelations, a culture and aspiration undreamed of.

The Illinois Academy of Fine Arts has hung a permanent gallery in the state museum at Springfield, where lawmakers, their friends and others who assemble to make brilliant the session of the legislature, find a common interest. Artists do not have to travel far. Towns win fame by recognizing a painter born there and museums and art clubs become friendly. The state offers landscapes and has villages as picturesque as any abroad. The Rock, the Fox, the Illinois and other rivers, winding through forests and plain, shelter many artist colonies.

The art extension committee, Lorado

Taft, chairman, extends an appreciation of the arts. Mr. Taft's monumental Indian sculptures record history from the Rock River to the south. The committee is composed of delegates from 200 small cities and towns. Every school has its art department. The regional high schools create an interest, and the art chairman of the Illinois Federation of Women's Clubs and the general federation spread over the entire area a beneficent web of encouraging opportunities.

The Illinois Academy of Fine Arts collection of bright, lively canvases will open many eyes to the mission of pictures. Every talent is latent in rural communities. That innate idealism that stirs in American life has its opportunity in Illinois.

A principal mishap of the early winter in Boston was the super-generous publicity given to the affair of the Dossena sculpture, said to be of modern, not ancient, facture and to have been acquired by the Museum of Fine Arts at a price, raised with some difficulty, of about \$100,000. Just as a good man's one lapse from rectitude gets more notoriety than his many acts of personal kindness and social service so the Museum, even in the weeks in which it has opened to the public its really magnificent decorative arts wing, has seen the sensational Boston press, led by the *Evening Transcript*, devote much space to a scandal affecting a single acquisition. Friends of the Museum admit frankly that the disclosure of this error of judgment, if such it proves to have been, came at an unfortunate time, just when the Museum could "point with pride" to one of the greatest achievements of its history, and to one of its biggest bequests, soon to become available.

Despite literary bombs thrown at it, the Museum stands. It has met the fusillade with a quite striking exhibition of water colors in the Renaissance Sculpture Court and with a long list of recent accessions amongst which bulk big, perhaps for further enagement of the distinguished author of "*Ananias*," 287 charcoal and pencil drawings by John Singer Sargent, presented in memory of the painter by his sisters, Emily Sargent and Violet Ormond, these to be

arranged at the Museum by Thomas A. Fox.

A preparatory class, as it were, for the Boston Society of Independent Artists, Inc., whose third annual exhibition will open in the barn gallery, 40 Joy Street, on February 10 next, is the Boston Community Art Group, which in mid-December opened its second exhibition of the present season at this picturesque gallery.

The Group has the laudable aim of meeting "a need for a gallery where artists who have talent, but who are still in the beginnings of their career, may exhibit." A Boston *Herald* reviewer, generally sympathetic with such objectives, found at the Gallery works of several painters and sculptors who are far from being beginners but who for various reasons do not belong to the dominant Boston art societies. The show was felt not to contain much that was original or genuinely experimental and this generalization was made: "One trouble is that the so-called radical artists hereabout live, just as do their academic confreres, in a distant little corner of the world. . . . Conservatives and radicals, academics and expressionists—perhaps our conjoint predicament is to exist in one of the placid deadwaters of modern life—far out of the current of reality." That is to say, in Boston.

The conditions of admittance to the Boston Independent show are like those of the older Independent organizations. "Again, as heretofore," comments a local writer, "you do not have to be Anglo-Saxon, Protestant or white to get into this exhibition, but you must have, or be able to borrow, \$5." On this easy arrangement anyone may show one large or two smaller paintings, or four little sculptures, on Beacon Hill, Boston. Works of art will be received at the Gallery, February 1 and 2.

Very hospitable to the Business Men's Art Club of Boston, as to other artistic and musical activities, is the Boston Art Club, at which this association of employed men who paint holds dinners each week and receives criticism of proffered work from artist guests. Newly chosen honorary members of the business men's club are former Governor Alvan T. Fuller and Harley Perkins, formerly art critic of the Boston *Transcript*.

The Farnsworth Art Gallery, Wellesley College, presented during December etch-



PORTRAIT OF ELLEN DAY HALE, PAINTER AND ETCHER

DRAWN BY LILIAN WESTCOTT HALE

ings by Bernard Gutmann, a German-born, American-trained artist, lately returned from abroad. At the Whistler House, Lowell, an exhibition of paintings by Carroll Bill and Sally Cross Bill ended in holiday week, to be succeeded by works from the permanent collection of the Lowell Art Association, among them newly acquired canvases by Walter Gilman Page, Henry H. Ahl, George L. Noyes and others. The Print Corner, Hingham Center, is conducting a notable series of etching shows. Each month the Nashua, N. H., Public Library, through the initiative of L. F. Burbank, a local artist and collector, is presenting a one-man exhibition for the benefit of the city and the many motorists who follow the Daniel Webster Highway into and out of New Hampshire. The Newport, R. I., Art Asso-

ciation made note on January 26th of the 200th anniversary of the arrival in America of John Smibert, Scottish portrait painter, whose influence in New England was widespread. An illustrated talk on "Smibert and the Berkeley Bi-Centenary" was given by F. W. Coburn, of Boston.

F. W. C.

GERMAN
ARTISTS FORM
A NATIONAL
UNION

According to a report recently received from Germany, the returns of the last vocational census give the number of artists in Germany as 13,000. In 1920, the economic associations of Germany formed themselves into the Reichswirtschaftsverband Bildender Kunstler Deutschlands (National Economic Union of German Ar-

tists) which has its seat in Berlin. The designation "economic" proved to be too narrow, since the aesthetic and economic could not be effectually severed. Accordingly, about a year ago, the name was altered to "National Union of German Artists." The formerly independent economic unions are now local branches of the national union. These local unions number 17 and have a total membership of 8,630, the Munich union with 2,500 members being the largest. This organization publishes a monthly periodical called *Kunst und Wirtschaft* (*Art and Economy*), the circulation of which is about 10,000 copies. Through this magazine, contact is maintained among German artists and they are kept informed as to matters of interest to the profession. The whole union holds an annual meeting in a different place each year. Smaller meetings are held during the year in various art centers.

Thus Germany possesses a representative body of artists capable of cultivating international relations and, it is said, highly desirous of doing so. With the purpose of closer international relationships, this association has lately sent out a questionnaire through the German Consul in New York with regard to organizations, especially national organizations, in the United States, which questionnaire in due course came to the American Federation of Arts, was filled out and returned. In the accompanying letter addressed to all artists, attention was called to the fact that artists have lagged behind in the matter of organization and self-promotion, and that no doubt can be entertained that it is highly desirable for all artists to meet in discussion and to form a general union. Such a meeting with such purpose was to have been held last summer at Brussels, but this "*Congress Mondial des Artistes*" has been postponed for two years. It is evident that this National Union of German Artists is endeavoring to take the initiative to bring about a greatly desired result.

GOODHUE
DRAWINGS IN
PITTSBURGH

At the Carnegie Institute, Pittsburgh, Department of Fine Arts, an exhibition of drawings by the late Bertram Grosvenor Goodhue opened on January 3 to continue through February 10. The exhibition consists of

120 sheets of original drawings with a few reproductions of book plates, and includes drawings of churches, residences, furniture and imaginative sketches. They were first exhibited at the Convention of the American Institute of Architects in St. Louis last May and were later shown at the City Art Museum of that city. The drawings have been given as a permanent loan to the Department of Architecture of the Massachusetts Institute of Technology by Mrs. Goodhue, and it is through the courtesy of this institution that they are shown in Pittsburgh.

Bertram Goodhue was one of the most creative of American architects. He is known as the designer of the Nebraska State Capitol at Lincoln; the University of Chicago Chapel, recently dedicated; the buildings for the San Diego Exposition; Saint Bartholomew's Church, New York; the National Academy of Sciences at Washington, D. C.; and the Honolulu Academy of Arts. He was born at Pomfret, Connecticut, in 1869, and died in New York, April, 1924.

The Twenty-Seventh International Exhibition of the Carnegie Institute, which closed early in December, was visited by 117,514 people during the time that it was on view. The number of paintings sold was thirty-two, amounting in value to about \$50,000. Twenty-six of these paintings were purchased by Pittsburgh collectors, the remaining six by those from other cities. It is interesting to note that, of the total number sold, twelve were by American artists and twenty by Europeans. The European section of the exhibition is being shown at this time at the Cleveland Museum of Art, from whence it will go to the Art Institute of Chicago for showing during March and April.

A small but interesting exhibition entitled "La Vie Contemporaine" at the *Galerie Marcel Guiot* shows lithographs and etchings by twenty-seven artists who depict, with irony or rather caustic sentiment, characters and scenes from our contemporary society. The masters of the group are Forain, Albert Besnard, Edouard Vuillard, Brangwyn and Luc-Albert Moreau. Forain's "Le Cabinet Particulier," with a burly citizen reading his newspaper at the

table while his companion amuses herself as best she can, Besnard's "Le Déjeuner," Moreau's "Le Bibliophile" are as *savant* as they are satirical or sympathetic, full, in a word, of the quality that makes art permanent. Matisse's "Jeune Fille au ruban noir" and Dufy's "La Batteuse" seem more like exercises in comparison to some of the works of these painters. Vertès in "Les Acacias" (scene in the *Bois de Boulogne*) cruelly depicts some of the least attractive aspects of our "nice people" of today, with machine-like attitudes and the boring visibility of legs.

The American artist, Leroy Daniel MacMorris, exhibited in December, at the *Galleries Durand-Ruel*, a roomful of pictures and of decorated screens. Several of the portraits are good, notably one of the late M. Gorguet, who was professor at the Fontainebleau School of Art, with whom Mr. MacMorris studied, and of two models, "Fernanda" and "Rachelle." But the most striking part of the exposition was the large decorative screens, different from any I have yet seen, and evincing not only original gifts but a loving labor which recalls other times than our own motor-speeded era. The screen called "Ça, c'est Paris" shows the many monuments of the city, in tender color, and has a decorative Index on the back, and yet is an ornamental and artistic success. The screen "Au Moyen Age" is beautifully colored, and composed of large mediaeval figures very well composed; the "Fontainebleau" is a stylised view of the Château, attractive in coloring and design. The "Nymphes" is a fourfold screen with a clear rich apple-green background against which four life-sized nymphs are painted in silver gray, the figures being drawn from sculptures by Jean Goujon on an old Paris fountain. This screen is made of the African wood called Okoumé. The "Danse rituelle du feu" is a vividly colored screen, the fire-dancers giving themselves madly to the rhythm of the flames. This exhibition will be seen at the Durand-Ruel Galleries in New York in February.

The Camille Pissarro exposition, followed by the sale at the *Galleries Georges Petit*, was an event of importance and showed the current prestige of impressionism and the name of Pissarro. Pissarro, underestimated and misunderstood during his lifetime, died

about twenty-five years ago, leaving a studio full of pictures of his own, including paintings, pastels, water colors, drawings and etchings, and of many of his contemporaries such as Cézanne, Delacroix, Mary Cassatt, Manet, Monet, Seurat, Sisley, etc., withheld from dispersion until now. The financial success of the sale proved that the moment was rightly chosen.

Another sale which has aroused artistic as well as wide popular interest was that of the pictures, bronzes and furniture collected during many years by the well-known actress and connoisseur, Madame Cécile Sorel of the *Comédie Française*, and sold the other day at the *Galleries Georges Petit* with marked success, the result amounting to over four million francs. The eighteenth century furniture was of course in great demand, and the state bed of Madame Du Barry was purchased after a sharp struggle by a Parisian dealer whose name was not given, and who doubtless will find an American client some day willing to pay the huge price he will demand, having paid 211,000 francs himself. Six large chairs in carved wood, early Louis XV, brought 230,000 francs; an antique Chinese screen in lacquer 202,000 francs; a Louis XV sofa 145,000 francs; a Louis XIV bureau, with marquetry of copper on shell, 43,000 francs; a Beauvais tapestry after Bérain of the time of Louis XIV, 120,000; and so on. Another important sale was that of the collection of F. de Ribes-Christoffe, in which a Fragonard, "Portrait de Jeune Femme," brought 175,000 francs. Incidentally we hear that a picture by the late advance-guard painter, Modigliani, an Italian belonging to the School of Paris, which was purchased a few years ago at a Paris gallery for 200 francs, has been acquired by the Turin Museum for the sum of 400,000 francs.

Among the many smaller exhibitions, those of Maurice Vlaminck and of the Japanese Fujita, at the Bernheim-Jeune Gallery, were interesting. Vlaminck is one of the most original and individual of contemporary artists, well known already in America. He disengages emotion from the simplest corner of a street in the provinces, or a hut in a wood. His sinister skies seem to forebode disaster, and some of his pictures seem to be painted in water, ready to flow off the canvas and away into space. They are in

motion, and easily become tragic in effect. As for Fujita, he can be most exquisite; he can paint a nude like a white dream, a thing of pale ivory, though less solid than that substance. But here he has exposed immense fresco-like paintings, as pale as if they were white on white, but exhibiting life-sized nude figures, men and women, in all sorts of violent and mysterious attitudes—a new and different Fujita.

The French poet, Max Jacob, is now accepted by critics as one of the most promising of contemporary painters in the Paris group. He has been steadily progressing in his new art—his “*violon d'Ingres*”—for several years. Something in his work suggests the primitives. His recent work shown at the Th. Briant Gallery showed superior qualities of design and execution and, in addition, a poetical interpretation not always encountered among modernists. The subjects, chiefly water colors, included a “Crucifixion” and scenes in Paris, Brittany and other provinces.

In January the *Bibliothèque Nationale* will open its annual exhibition of ancient book-bindings. The specimens will include masterpieces from its own archives, and from the *Mazarine*, *Arsenal* and *St. Genevieve* Libraries. This art is seriously suffering, even in France, from a lack of apprentices and students, who cannot afford to give the long time necessary to become adepts in its intricate and exacting craftsmanship. The *Bibliothèque Nationale*, itself in need of funds, has begun publishing reproductions of some of its choice treasures. These special editions will be sold by subscription.

LOUISE MORGAN SILL.

LONDON At the Royal Academy,
NOTES Burlington House, London,
 on January 4 (about the
 time this magazine goes to
press), will open an extraordinary exhibition of paintings. About 300 masterpieces will be included in the collection, which is to be exhibited under the patronage of the King and Queen of England, the Queen of the Netherlands, Prince Henry of the Netherlands, and H. W. Jonkheer R. de Marees Van Swindern, honorary president of the Anglo-Batavian Society, Minister of the Netherlands, and the Earl of Albemarle,

who is chairman. Many of these paintings will come from Holland, but 16 are being lent by collectors in the United States. Great precautions have been taken to guard the paintings, those from Holland being transported in specially chartered boats in small consignments, while special messengers accompany the American groups assembled by Sir Joseph Duveen, acting on behalf of the Anglo-Batavian Society, sponsor of the exhibition. Full notice of this great showing will be given in these columns next month.

Meanwhile I should like to make mention of the remarkable development and progress in this country in modern furniture. Taking its roots in the good work started some forty years ago under the guidance and sympathy of that great craftsman, William Morris, it has made steady progress as witnessed in the yearly displays of the Arts and Crafts Society, but is only now beginning to really take hold of public attention; and two recent London exhibitions mark very definitely this new style of what has been aptly christened as the George V period furniture.

The exhibition just closed in the Arlington Gallery showed the work of a little group of craftsmen in the Russell workshops at Broadway in Worcestershire, not far from Shakespeare's birthplace. Apart from the actual design, this work is distinguished by the beauty and fine quality of the woods now being called into use, and the craftsmanship in their handling; this is a distinctive feature of the new English furniture movement, the woods, most carefully chosen, and the quality of the grain fully brought out.

Last week in the Arlington Gallery, in Old Bond Street, I had an interesting talk with Mr. Gordon Russell, one of the Directors of the Russell workshops, and put to him the question, “Do the Russell workshops employ machinery?” His reply was “Yes, but only to the point beyond which the beauty of finish and structural soundness would permit this—no further.” And Mr. Russell, himself a fine craftsman, went on to say that the old quarrel between hand-made and machine-made work—dating back to Morris and Ruskin—is becoming old-fashioned; and the purists, who denounce all machinery, out-of-date. But, however useful the machine may be in furniture and elsewhere, it must be the servant, not the

master, and must never be allowed to dominate the craftsman. In every piece produced on these principles the craftsman must be there himself, and in the Russell workshops not only the foremen but the men at the bench are called in for consultation; and this cooperation, a tradition of these workshops, produces work which is individual and alive.

I find something different, but of no less interest, in the fine display still open at Messrs. Waring and Gillows in Oxford Street, W., which occupies no less than 68 rooms, beginning in the French suite, then the English and further detached suites, and which this business house is justified in calling "the most liberally planned display of Modern Art in home decoration and furniture yet planned either in Europe or America."

Here, too, I had the privilege of a most informing talk with M. Paul Follot, the Director of Design in the Paris House of Messrs. Waring and Gillow. "Naturally there is," says M. Follot, "in Modern Art as in politics an extremist school; but it will be seen from this exhibition that our tendencies are not exaggerated but simple, based on sound principles derived historically—the architecture plain, suppressing the well-known dust traps in reliefs and mouldings; the windows large, to bring sunlight into the home; doors not so high, but wider; wardrobes and other similar pieces less cumbersome, more handy and refined in their disposition." Going with him through the splendid suite of French rooms, I saw these ideas worked out in practice, and admired specially a dining room with the furniture in carved sycamore and the walls panelled in gold and brown with the new cellulose "Duco" process; but I found the English flat no less attractive in its somewhat simpler decoration.

The sale held last Friday at Messrs. Christie Manson and Woods of the Collection of Captain Tatton, M.C., established a record in prices, the total amounting to £145,745. Among the most interesting works put up was the full length by Sir Joshua Reynolds of Anna Viscountess Townshend, a very lovely woman who often appears in art of the time, which was bought for 2,500 guineas, while Romney's "Mrs. Ann Warren" fetched 5,800 guineas. The special gem, however, of this sale was the

magnificent portrait of a "Genoese Officer" by Van Dyck, which fell to Vickers Brothers for 12,500 guineas, while three superb Canaletto's, all views of old Venice, went to Messrs. Colnaghi for prices ranging from 5,800 to 6,400 guineas. S. B.

BOOK REVIEWS

ART IN THE LIFE OF MANKIND: VOL. I, A GENERAL VIEW OF ART; VOL. II, ART IN ANCIENT TIMES (Prehistoric through Aegean), by Allen W. Seaby. Published by Oxford University Press, American Branch, New York. Price, \$1.75 each.

Since archaeologists are frequently revealing whole centuries in the history of art with the turn of a spade, and since the vast information already available on art would require several lifetimes for assimilation, general histories of art are becoming increasingly necessary for the benefit of those who desire an intelligent appreciation of it, but whose time for such study is limited. These first and second volumes of a proposed series on "Art in the Life of Mankind" give promise of adequately fulfilling such a need. Necessarily superficial in character, they yet present an excellent outline of art beginning with prehistoric times. Interest of the narrative is sustained throughout, and enhanced by numerous illustrations in halftone and line. The volumes are well adapted for college and women's club study courses.

SOKAR AND THE CROCODILE, A Fairy Story of Egypt, by Alice Woodbury Howard, with illustrations by Coleman Kubinyi. The Macmillan Company, New York, Publishers. Price, \$2.

Because the ten-year-old drawing class in the Cleveland Museum of Art, which was studying Egyptian art, kept asking such questions as "Did the Egyptians have fairy stories?" "Who built the pyramids?" "What kind of crowns did the kings wear then?" these stories were written by the wife of the Assistant Director. The accompanying illustrations are by Coleman Kubinyi and admirably supplement the text. As a postscript, are published eight half-tone engravings of Egyptian works of art such as "The Bronze Mummy of a Cat" in the Cleveland Museum of Art.

THE ROMANCE OF AN ART CAREER, by Joseph Cummings Chase. Published by J. H. Sears & Co., New York. Price, \$3.50.

"This is neither a textbook nor an autobiography," the artist explains, but "a series of confidences." The breezy, sparkling manner in which he gives these confidences about his life, his profession and the many interesting people whose portraits he has produced, is akin to the quality of the portraits themselves, nearly eighty of which are reproduced. Mr. Chase does not need to tell the reader that an artist's life is replete with romance; the biographical portions of the book would convince one of the truth of this. Interwoven with his narrative is some exceptionally practical data for the benefit of the student artist, including a sixteen-page chapter on color, which seems to present the very essence of facts about this elusive element. More than half of the portraits which illustrate the volume are pencil or pen-and-ink sketches rapidly drawn to catch some fleeting expression or moment of vivacity in the subjects. Reproduced by several processes for the enlightenment of the student illustrator, these sketches reveal a great diversity of effect, and appear to indicate the superiority of the Bassanni Dropout Process. Despite the author's introductory statement, his book is an autobiography which cannot fail to entertain the lay reader, and a textbook of valuable information for the student. F. S. B.

SELF-DEVELOPMENT IN DRAWING, by Walter Beck. G. P. Putnam's Sons, New York, Publishers. Price, \$5.00.

How many thousands of humans have struggled to maturity only to lament, "If I had only had a better chance I might have been a musician, a writer, a poet, an artist!" This is heard even after all the advantages of modern education in public schools and colleges where the latest methods are taught. "Self-Development in Drawing," by Walter Beck, is a denunciation of these methods which force plastic children into specified molds of expression, and which are fatal to native creative impulse. This book is written for the sake of the parents of gifted children and for the teachers of these children that they may realize that art is not attained through "will, industry, and intelligence," but is achieved through self-devel-

opment in expression. Over a hundred illustrations are used of drawings by Romano Dazzi, Pamela Bianco, and other gifted children. One of these children, "James," showed remarkable originality when very young, but the Art School training he received in the Pestalozzi and Fenollosa methods of drawing destroyed all his power of self-expression and substituted a colorless, mechanical technique. Romano Dazzi, on the other hand, was allowed to express himself with a pencil in any way he willed without guidance and under the understanding and appreciative observation of his parents. Stimulation without repression was the only method used. His free, eager, joyous, resourceful spirit enters into all his work, and Romano is now ready to give the world some masterpieces in art that will perhaps rival the Raphaels and Michael Angelos of the past. For those who realize the need of saving the talents of the artistically gifted children of America for the nation, this book, with its attempt to simplify the methods of teaching art, is of vital importance.

L. McM.

WILLY POGANY'S "MOTHER GOOSE." Thomas Nelson & Sons, Publishers, New York. Price, \$4.00.

In a recent number of this magazine was published an illustrated article on Willy Pogany's mural paintings for the Children's Theatre in New York. Now comes to our desk a Mother Goose with illustrations by the same gifted artist which are essentially up to date. For instance, the "Pretty Maid" who was asked where she was going, is seen in an automobile of the latest design; the "Little Boy Blue" and "Mistress Mary" are children of today—delightful children, piquant and charming. But for one thing, heartiest approval would be given this new dress for dear Mother Goose, and that one thing is the complete omission of capital letters in accompanying text, designed by the illustrator. From first to last, titles, Christian and surnames, the first word in sentences and paragraphs begin uniformly with lower case letters. And how strange they look! Is this merely breaking down an old tradition for the sake of novelty, or is it creating a new form? So long as capital letters are the vogue, however, the omission

might prove misleading to young minds for whose delectation Mother Goose always has and always will be designed.

H. SIDDONS MOWBRAY, Mural Painter, 1858-1928. Privately printed by Florence Millard Mowbray and edited by Herbert F. Sherwood.

This little volume is a memorial by Mrs. Mowbray to her gifted husband, distinguished as a mural painter. It consists chiefly of autobiographical notes prepared in Mr. Mowbray's last years and of memorial contributions by Charles Moore, chairman of the Fine Arts Commission; Royal Cortissoz, art critic of the New York *Herald-Tribune*, and E. K. Rossiter, architect. It contains also a valuable list of Mr. Mowbray's easel and mural paintings, and also his notable work in black and white—a fine and fitting tribute.

ORIENTAL ART, One hundred plates in color, illustrating ceramics, carpets, and fabrics. With introduction and descriptive notes by R. Koechlin, *President of the Board of the French National Museums* and G. Migeon, *Honorary Director of the French National Museums*. Translated by Florence Heywood, appointed *lecturer at Musée du Louvre*. The Macmillan Company, New York, publishers. Price, \$12.50.

A magnificent publication with plates so fine that they bring the observer into close and intimate contact, as it were, with the originals. In no other publication that has come to the present reviewer's desk has so splendid a survey of Oriental art of this character been found. It is a rich mine of material for the student, both lay and professional, but here art has been allowed to speak for itself, the plates occupying one hundred pages to but fourteen of text.

THE POEMS OF NIZAMI, described by Laurence Binyon. The Studio, Ltd., London, publishers. Price, 30s. net. Edition de luxe 20 gns.

The manuscript of Nizami's Poems containing the miniatures here reproduced is well known to students of Persian art, and it has been called by Dr. F. R. Martin "the finest sixteenth-century Persian manuscript in existence." This manuscript was bought for the British Museum in 1880 and consists of 396 leaves, on both sides of which the

poems have been written. The main splendor of the manuscript, Mr. Binyon tells us, is in the full-page paintings inserted as illustrations of the poems. Of these there are fourteen made at the time the manuscript was written, and three others, not reproduced in this book, which were painted about a century and a half later in a totally different style. The manuscript dates between 1539 and 1543. The reproductions, of which there are sixteen, are full-page, folio size, rich in color, exquisite in pattern, beautiful in design—every one a rare treasure. In giving permission for their reproduction the British Museum has manifested an exceedingly generous policy.

GREEK AND ROMAN MYTHOLOGY, by William Sherwood Fox, President of the University of Western Ontario, London, Canada. Marshall Jones Company, Boston, Mass., publishers. Price, \$3.50.

A handbook giving precisely the information which many want and do not know where to find; written with clearness and erudition; with a valuable appendix of notes, bibliography and index, and charmingly illustrated from Greek and Roman works of art.

SHADES OF OUR ANCESTORS, American profiles and profilists, by Alice Van Leer Carriek. An Atlantic Monthly Press Publication issued by Little, Brown & Company, Boston. Price, \$5.00.

A history of the silhouette and an account of its many makers in America. Many famous people are depicted, and among the makers are quite a number of artists of exceptional note. Old records have been examined, historical facts established, and a deal of human interest allowed to creep in.

GEORGE O. HART ("POP HART"). Twenty-four selections from his work. Edited with an introduction by Holger Cahill. The Downtown Gallery, New York, publisher. Limited Edition, \$10; Popular Edition, \$2.

This is the first of a series of monographs on Contemporary American Print-makers, to be published in the interest of the artists by the Downtown Gallery—an excellent beginning. The foreword is well written with an attractive blending of biographical data and critical estimate. The works chosen for reproduction are representative and well presented.

THE AMERICAN FEDERATION OF ARTS

Bulletin—Exhibitions

- WASHINGTON WATER COLOR CLUB. 33rd Annual Exhibition,
Corcoran Gallery of Art, Washington, D. C. Jan. 6–Feb. 3, 1929
- PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA.
124th Annual Exhibition of Oil Paintings and
Sculpture. Jan. 27–March 17, 1929
- ART INSTITUTE OF CHICAGO. 33rd Annual Exhibition of Work
by Artists of Chicago and Vicinity. Feb. 7–March 10, 1929
- CHICAGO SOCIETY OF ETCHERS. 19th Annual International Ex-
hibition, Art Institute of Chicago. Feb. 7–March 10, 1929
- PRINT MAKERS SOCIETY OF CALIFORNIA. 10th International
Print Makers Exhibition, Los Angeles Museum. March, 1929
Exhibits received February 7th.
- NATIONAL ACADEMY OF DESIGN. 104th Annual Exhibition,
American Fine Arts Galleries, New York, N. Y. March–April, 1929
Exhibits received March 4th, 5th.
- ALLIED ARTISTS OF AMERICA, INC. Annual Exhibition by Mem-
bers. American Fine Arts Galleries, New York. April, 1929
- THE ARCHITECTURAL LEAGUE OF NEW YORK. 44th Annual
Exhibition, Grand Central Palace, Lexington Ave.
and 46th St., New York. April 16–27, 1929
Exhibits received April 1st.

Conventions

- EASTERN ARTS ASSOCIATION. Twentieth Annual Convention,
Hotel Pennsylvania, New York, N.Y. April 2–5, 1929
- SOUTHERN STATES ART LEAGUE. Ninth Annual Convention and
Exhibition, San Antonio, Texas. April 4–5, 1929
- AMERICAN INSTITUTE OF ARCHITECTS. Sixty-second Annual
Convention, Washington, D. C. April 23–25, 1929
New York. April 26, 1929
- WESTERN ARTS ASSOCIATION. Annual Meeting, Cleveland,
Ohio. April 30, May 1, 2, 3, 1929
- AMERICAN FEDERATION OF ARTS. Twentieth Annual Conven-
tion, Philadelphia, Pa. May 15–17, 1929
- AMERICAN ASSOCIATION OF MUSEUMS. Annual Convention,
Philadelphia, Pa. May 15–17, 1929



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IN THE NEW YORK GALLERIES, MARCH

With the month of March comes the first day of spring, and the *American Industrial Art Exhibition* at the *Metropolitan Museum of Art*. It is the eleventh exhibition, and will be held until the 24th of the month. From the 11th of March there will be a loan exhibition of Costume Accessories and Embroideries from the collection of Mrs. Philip Lehman. Throughout the month there will be on exhibit *Japanese prints* and *No Robes* lent by Louis V. Ledoux, also Accessions in the Department of Prints, 1927-1928, and *Peruvian Textiles*. Beginning March 11th there will be a special showing of *Selected Masterpieces of Prints*.

At the *Weyhe Galleries*, 794 *Lexington Avenue*, from the 1st until the 16th of March there will be lithographs by *Adolph Dehn*; then from March 18th until the 30th prints and drawings by *Peggy Bacon*.

The *Anderson Galleries* announce an exhibition of the work of the *New York Society of Women Artists*, which may be seen until the 9th of March. From the 11th of March until the 23rd they will show paintings by *Belmont*.

At the *American Designers Gallery, Inc.*, 145 *West 57th Street*, there will be, early in the month, an exhibition of *seven modern rooms*, planned to meet the needs of the home, run on a fairly moderate budget. Among the designers exhibiting are the following: George Biddle, Donald Des-

key, Wolfgang Hoffman, Ilonka Karasz, Henry Varnum Poor, Ruth Reeves, and Joseph Urban.

At the *Milch Galleries*, 108 *West 57th Street*, there will be, until March 9th, figure paintings, landscapes and marines by *Truman Fassett*, and water colors of Egypt by *Harold Putnam Browne*. From March 11th to the 23rd there will be paintings by *Louis Ritman*, and landscapes in water colors by *Charles Polowetski*. Then from March 25th until April they will show landscapes by *Frank V. Dumond*, water colors by *Armin Hansen*, and sculpture by *Roy Sheldon* of Paris.

The *Knoedler Galleries*, 14 *East 57th Street*, will have an exhibition of *Fine Prints of Two Centuries* (19th and 20th), showing the *Revival of the Art of Etching*. For the first two days in March the exhibition of paintings of *Primitives* will continue, and then during the month there will be paintings by *Le Sidaner* and by *Henri Royer*.

The *Babcock Galleries*, 5 *East 57th Street*, will show paintings by *Henry S. Eddy* from March 18 to the 30th, also paintings, water colors and etchings by American artists.

The annual exhibition at the *National Academy of Design*, 215 *W. 57th Street*, will open March 20th to be shown until April 7th inclusive.

The *Ferargil Galleries*, 37 *East 57th Street*, will have an exhibition of *portrait busts* by *Glen Coleman*.

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HOWARD YOUNG GALLERIES

IMPORTANT PAINTINGS OLD AND MODERN

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During the first two weeks in March there will be paintings by *Feodor Zakharov* to be seen at the *Durand Ruel Galleries*, 12 East 57th Street.

At the *Arden Gallery*, 460 Park Avenue, the "Sixth Annual Exhibition with the New York Chapter of Landscape Architects Society" will open March 11th and continue through the spring. It will include photographs of work done by the architects, well designed furniture, and pieces of garden sculpture.

The *Dudensing Gallery*, 5 East 57th Street, will have on exhibition from March 1st to the 13th, sculpture by *Maulaszcze*, then from the 13th until the 31st there will be recent paintings by *Peppino Mangravite*.

The *Macbeth Galleries*, 15 East 57th Street, will show *Thirty Paintings by Thirty Artists* from March 4th until the 17th. There will be marines shown by *Stanley W. Woodward* from March 5th to the 18th. Then from March 19th until the 1st of April they will exhibit *water colors* by *Frederick C. Friescke*, N. A., also *Louisiana pastels* by *Will Stevens*.

At the *Keppel Galleries*, 16 East 57th Street, from the first until the 15th of March there will be etchings by *Charles H. Woodbury*.

The *New Art Circle* and *J. B. Neumann's Print Room*, at 9 East 57th Street, announce a One-Man Show of the recent work of *Benjamin Kopman*, from March 2nd to the 16th, and from March

19th to April 11th they announce the exhibition of the *Graphic Arts of Six Centuries* (part two), including the etchings of *Jean Louis de Marne*.

The first half of March the *Ehrich Galleries*, 36 East 57th Street, will have an exhibition of sculpture by *Helene Sardou*. The last half of the month they will have an exhibition of modern paintings and modern furniture.

At the *Montross Gallery*, 26 East 56th Street, the exhibition of paintings by a group of *New Orleans artists* will continue until the 9th of March. From the 11th of March until the 23rd there will be paintings by *Bryson Burroughs*.

At the *Art Centre*, 65 East 56th Street, there will be the following exhibitions: March 4th to 16th, *Ceramics by the New York Society of Ceramic Art*; March 5th to 30th, *Fifty Prints of the Year*, shown by the American Institute of Graphic Arts, *American Antiques*, shown by *Mrs. William Grieg Walker*; March 1st to 30th, *Durant Pottery* by *Leon Volkmar*; March 1st to 30th, *Work of the New York Society of Craftsmen*; March 4th to 16th, *Paintings by Chester Leich*; March 18th to 23rd, the *Monel Metal Sink Competition*; March 25th to 30th, *Children's Work shown by the United Neighborhood Houses*; March 1st to 30th, *Mexican Craftwork and Paintings in the Opportunity Gallery*.

At *Kennedy's Galleries*, 785 Fifth Avenue, there will be prints by *Albrecht Dürer* and etchings by *Frank W. Benson*.

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From March 4th to 16th there will be paintings by *Adriaan Lubbers* at the *Kraushaar Galleries*, 680 Fifth Avenue, and from the 18th to 30th, there will be *Etchings by American Artists*.

The *Rehn Galleries*, 691 Fifth Avenue, will have paintings and water colors by *Harry Hering* from March 4th to 16th, and paintings by *Henry Lee McFee* from March 18th to 30th.

The *Drey Gallery*, 680 Fifth Avenue, has a permanent exhibition of old pictures and works of art.

Until the 15th of March, *Wildenstein & Co.*, 647 Fifth Avenue, will show paintings of the 18th century by great *Masters of French painting*.

P. Jackson Higgs, 11 East 54th Street, will show paintings by *Old Masters* and works of art.

The *Howard Young Galleries*, 634 Fifth Avenue, will have on exhibition a selected group of paintings by *Old and Modern Masters*.

The *Grand Central Galleries*, 15 Vanderbilt Avenue, announce an exhibition of paintings by *Howard Giles* from March 5th to 18th, and paintings by *Spencer Nichols* from March 19th to 30th.

The *Downtown Gallery*, 113 West 13th Street, will have an exhibition of sculpture by *Duncan Ferguson*.

The *Guarino Gallery*, 600 Madison Avenue, announces that the exhibition of sculpture by *Llewellyn Lloyd*, and paintings, etchings and sculpture by *Giuseppe Graziosi* will continue until the 16th of March.

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